POLL WINNERS' ISSUE!
December 30-January 12 1983

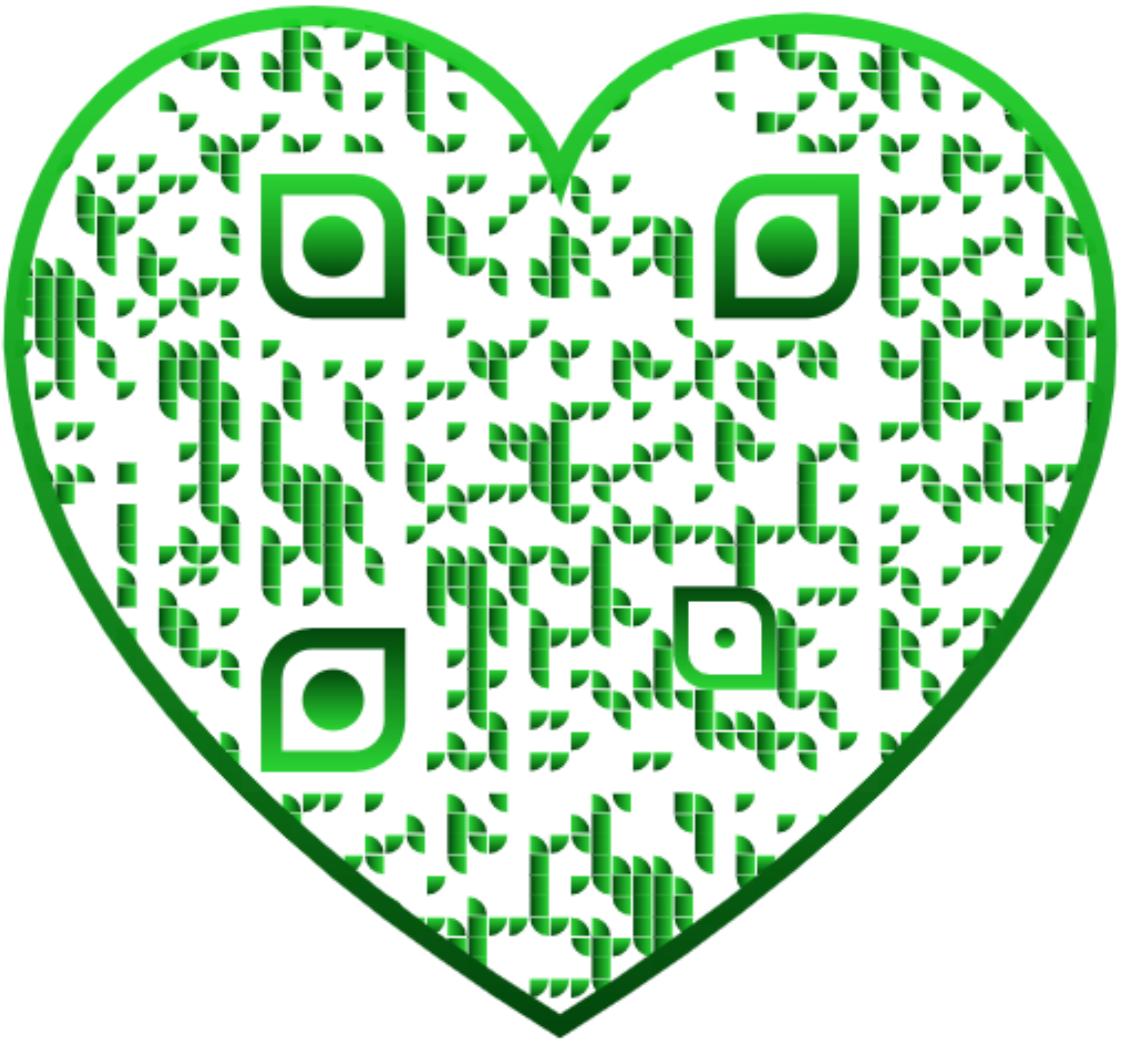
KERRANG!

No. 32 60p

AC/DC!
QUEEN!
KISS!
GARY MOORE!
ELOY!
SCORPIONS!
ULRICH ROTH!
TANE CAIN!
RIOT!
VIVA!

ACCEPT'S Wolf Hoffman: pic by Ray Palmer

ACCEPT!
– stars of our 10-page Deutch Rock dambuster!



The official HM charts specially compiled for Kerrang! from a nationwide survey of 50 specialist shops

SINGLES

1	1	HERE I GO AGAIN **Whitesnake** Liberty
2	2	MARKET SQUARE HEROES **Marillion** EMI
3	6	HEAVY METAL ROCK 'N' ROLL **Rock Goddess** A&M
4	13	MAKING TRACKS **Tygers Of Pan Tang** MCA
5	4	CAROLINE (LIVE) **Status Quo** Vertigo
6	9	I'VE BEEN YOUR FOOL **Lynyrd Skynyrd** MCA
7	15	KILLER **Kiss** Casablanca
8	17	(AND NOW – THE WALTZ) C'EST LA VIE **Slade** RCA
9	5	SOLE SURVIVOR **Asia** Geffen
10	3	JACK AND DIANE **John Cougar** Riva
11	18	TALKIN' 'BOUT ROCK 'N' ROLL **Spider** RCA

12	—	SHADOWS OF THE NIGHT **Pat Benatar** Chrysalis
13	8	ALL RIGHT NOW **Free** Island
14	11	YOU GOT LUCKY **Tom Petty** MCA
15	—	THE WANDERER **Fist** Neat
16	7	SUBDIVISIONS **Rush** Mercury
17	19	LONG GONE **Gillan** Virgin
18	16	BACK TO EARTH **Magnum** Jet
19	—	HOT LADY **Deadringer** Neat
20	10	CHAINS **Judas Priest** CBS
21	14	SHOORAH SHOORAH **Bernie Torme** Kamaflage
22	20	THAT'S ENTERTAINMENT **Silverwing** Mayhem
23	22	IN THE HEAT OF THE NIGHT **Mama's Boys** Albion
24	24	CRASH BANG WALLOP **Raven** Neat
25	26	LIFE ON THE RUN **Samson** Polydor
26	21	TWILIGHT ZONE **Golden Earring** Mercury
27	25	IN THE HEAT OF THE NIGHT **Diamond Head** MCA
28	28	SILVER MACHINE **Hawkwind** RCA
29	12	STONE IN LOVE **Journey** CBS
30	—	COMING HOME **Val Halla** Heat

Compiled by MRIB

IMPORT ALBUMS

1 RESTLESS AND WILD **Accept** CNR
2 TANE CAIN **Tane Cain** RCA
3 LIVE **Riot** Elektra
4 HUGHES AND THRALL **Hughes & Thrall** import
5 DIAMOND DREAMER **Picture** Back Door
6 DAWN PATROL **Nightranger** Boardwalk
7 KNICKERS DOWN **Buxx** Panther
8 LETHAL **Nytro** Hacksaw
9 HANG ON TO YOUR LIFE **Shooting Star** Epic
10 RACING TIME **Santers** Ready

Compiled by MRIB

ALBUMS

1	—	CODA **Led Zeppelin** Swansong
2	1	FROM THE MAKERS OF **Status Quo** Vertigo
3	2	SAINTS & SINNERS **Whitesnake** Liberty
4	3	TALK OF THE DEVIL **Ozzy Osbourne** Jet
5	14	SCARRED FOR LIFE **Rose Tattoo** Carrere
6	—	BEFORE THE STORM **Samson** Polydor
7	10	LONG AFTER DARK **Tom Petty** MCA
8	8	RESTLESS AND WILD **Accept** CNR import
9	6	CREATURES OF THE NIGHT **Kiss** Casablanca
10	16	DEATH PENALTY **Witchfinder General** Heavy Metal
11	5	GET NERVOUS **Pat Benatar** Chrysalis
12	—	RECORDS **Foreigner** Atlantic
13	4	ASSAULT ATTACK **Michael Schenker Group** Chrysalis
14	—	OFFICIAL BOOTLEG – LIVE **Stampede** Polydor
15	15	BLACK PEARL **Pat Travers** Polydor
16	9	CORRIDORS OF POWER **Gary Moore** Virgin
17	7	BORROWED TIME **Diamond Head** MCA
18	26	TANE CAIN **Tan Cain** RCA import
19	—	LIVE **Riot Elektra** import
20	—	BLACK METAL **Venom** Neat
21	17	PLUG IT IN **Mama's Boys** Albion
22	11	COMPLETELY FREE **Free** Island
23	—	LONESOME CROW **Scorpions** Heavy Metal Worldwide
24	40	SELF DESTRUCTION BLUES **Hanoi Rocks** Joahanna
25	19	SIGNALS **Rush** Mercury
26	18	ASIA **Asia** Geffen
27	12	HUGHES AND THRALL **Hughes & Thrall** Boulevard import
28	23	ESCAPE Journey CBS
29	30	DIAMOND DREAMER **Picture** Back Door import
30	13	CHOOSE YOUR MASQUES **Hawkwind** RCA
31	24	PICTURES AT ELEVEN **Robert Plant** Swansong
32	25	VOLUMEN BRUTAL + LARGA VIDA ROCK 'N' ROLL **Baron Rojo** Kamaflage
33	—	DAWN PATROL **Nightranger** Boardwalk import
34	28	AMERICAN FOOL **John Cougar** Riva
35	—	READING – LIVE **Various** Boardwalk
36	37	VANDENBERG **Vandenberg** Atlantic
37	2	DELIVER US FROM EVIL **Budgie** RCA
38	21	MAGIC **Gillan** Virgin
39	29	UNDER THE BLADE **Twisted Sister** Secret
40	20	TOO FAST FOR LOVE **Motley Crue** Elektra

Compiled by MRIB

LOCAL CHART

1 QUEENIE, **Blackfoot,** from 'Highway Song – Live'. (Atco)
2 ROCK IN A HARD PLACE, **Aerosmith,** from 'Rock In A Hard Place'. (Columbia)
3 END OF THE WORLD, **Gary Moore,** from 'Corridors Of Power'(Virgin)
4 HOLD ON TO LOVE, **Budgie,** from 'Deliver Us From Evil'. (Active/RCA)
5 LOADED DICE, **Criminal Fingers** (Demo)
6 I GOT YOUR NUMBER, **Hughes/Thrall,** from 'Hughes/Thrall''. (CBS)
7 FOREVER, **Y&T,** from 'Blck Tiger'. (A&M Import)
8 SLOW DANCER, **Robert Plant,** from 'Pictures At Eleven'(Swansong)
9 EVERYBODY WANTS YOU, **Billy Squier,** from 'Emotions In Motion'. (Capitol Import)
10 TROUBLE IN MIND / TRAIN TRAIN, **Blackfoot,** from 'Highway Song Live'. (Atco)
11 PARIS BY AIR, **Tygers Of Pan Tang,** from 'The Cage'. (MCA)
12 SHELLSHOCK, **Manowar,** from 'Battle Hymns'. (Capitol)
13 LIGHTNING STRIKES, **Aerosmith,** from 'Rock In A Hard Place'. (Columbia Import)
14 SUBDIVISIONS, **Rush,** from 'Signals'. (Mercury)
15 FAST AS A SHARK, **Accept,** from 'Restless & Wild'. (Brain Import)
16 LAY DOWN, STAY DOWN, **Deep Purple,** from 'Live In London'. (Harvest)
17 TAKE YOU ON A SATURDAY, **Survivor** (Scottie Bros 45)
18 BLIND MEN & FOOLS, **Tytan** (Kamaflage 45)
19 MR. ROCK & ROLL, (Live), **Samson,** (Polydor 12")
20 DON'T TAKE ME FOR A LOSER, **Gary Moore,** from 'Corridors Of Power' (Virgin)

Compiled by John Brent (& little Dougy Bailey), DJ at the Headbangers Ball, The Civic Hall, Wood St, Heywood, Gtr. Mafchester.

KERRANG!

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BEST SELLERS OF 1982

1982 has been a good year sales-wise for heavy metal with more heavy rock acts than ever charting nationally, inspiring the advent of the HM charts themselves.

With the inclusion of 'Caroline (Live)' by **Status Quo** *and* **Hawkwind's** *re-recording of 'Silver Machine', there were no fewer than six successful oldies. All of them could be considered classics in rock history, and seem to indicate that even the youngest heavy metal fans are interested as much in classic rock heritage as they are in the new breed.*

The other four from these six were: 'Layla', 'Freebird', 'All Right Now' and 'Paranoid'. While traditional singles chart favourites such as **Motorhead** *and* **Rainbow** *experienced a definite slow-down of progress, new popular talent arrived from the U.S.A. with* **Survivor, Twisted Sister, Joan Jett** *and* **John Cougar** *while the home front saw increasing success for* **Diamond Head, Marillion** *and* **Tank.**

From the album chart the dominating factor in 1982 has been the consistency of chart continuity for certain releases which have appeared on the national chart and stayed for long periods of time throughout the year. Whilst the most exemplary LPs have been the extraordinary **Meat Loaf** *albums (Bat Out Of Hell' now heading for an incredible four years on the chart), long stretches were achieved by* **Asia's** *debut album,* **Journey's** *'Escape' and '4' by* **Foreigner.** *This may indicate that American influenced AOR releases are the most popular and palatable form of heavy rock for the UK market.*

Encouraging to see that home grown talent is surviving the increasing American presence, with **Iron Maiden** *sitting atop the chart (having hit number one on the national chart in its first week of release with a twenty-eight week stay), and* **Status Quo, Saxon** *and* **Hawkwind** *providing hefty back-up along with newer outfits such as* **Tank** *and* **Diamond Head.**

Quo are in fact the most successful act of the year when albums and singles achievements are assessed together, which seems only fitting in their anniversary year.

LUKE CRAMPTON, MRIB

SINGLES '82

1 EYE OF THE TIGER **Survivor** (Scotti Brothers)
2 LAYLA **Derek & The Dominoes** (Polydor)
3 I LOVE ROCK 'N' ROLL **Joan Jett** (Epic)
4 RUN TO THE HILLS **Iron Maiden** (EMI)
5 DEADRINGER FOR LOVE **Meat Loaf** (Epic)
6 WAITING FOR A GIRL LIKE YOU **Foreigner** (Atlantic)
7 DEAR JOHN **Status Quo** (Vertigo)
8 CAROLINE (LIVE) **Status Quo** (Vertigo)
9 LET'S GET IT UP **AC/DC** (Atlantic)
10 ROCK 'N' ROLL **Status Quo** (Vertigo)
11 FREEBIRD **Lynyrd Skynyrd** (MCA)
12 THE NUMBER OF THE BEAST **Iron Maiden** (EMI)
13 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) **AC/DC** (Atlantic)
14 RESTLESS **Gillan** (Virgin)
15 IRON FIST **Motorhead** (Bronze)
16 HERE I GO AGAIN **Whitesnake** (Liberty)
17 STONE COLD **Rainbow** (Polydor)
18 TURN UP THE NIGHT **Black Sabbath** (Vertigo)
19 SHE DON'T FOOL ME **Status Quo** (Vertigo)
20 NEW WORLD MAN **Rush** (Mercury)
21 JACK AND DIANE **John Cougar** (Riva)
22 URGENT **Foreigner** (Atlantic)
23 LOVE POTION NUMBER 9 **Tygers Of Pan Tang** (MCA)
24 HEAT OF THE MOMENT **Asia** (Geffen)
25 FOUR FROM BLACKFOOT **Blackfoot (Atco)**
26 RENDEZVOUS **Tygers Of Pan Tang** (MCA)
27 WHO'S CRYING NOW **Journey** (CBS)
28 (AND NOW – THE WALTZ) **Slade** (RCA)
29 LIVING FOR THE CITY **Gillan** (Virgin)
30 ONLY TIME WILL TELL **Asia** (Geffen)
31 DANCER **Michael Schenker Group** (Chrysalis)
32 SUBDIVISIONS **Rush** (Mercury)
33 HOLLYWOOD (DOWN ON YOUR LUCK) **Thin Lizzy** (Vertigo)
34 WORLD WITHOUT HEROES **Kiss** (Casablanca)
35 ALL RIGHT NOW **Free** (Island)
36 IF YOU WANT MY LOVE **Cheap Trick** (Epic)
37 DON'T CALL IT LOVE **Girlschool** (Bronze)
38 NO ONE LIKE YOU **Scorpions** (Harvest)
39 YOU'VE GOT ANOTHER THING COMIN' **Judas Priest** (CBS)
40 DON'T STOP BELIEVIN' **Journey** (CBS)
41 MARKET SQUARE HEROES **Marillion** (EMI)
42 LOSING MY GRIP **Samson** (Polydor)
43 LET IT RAIN **UFO** (Chrysalis)
44 PIECE OF MY HEART **Sammy Hagar** (Geffen)
45 CRIMSON AND CLOVER **Joan Jett & The Blackhearts** (Epic)
46 IN THE HEAT OF THE NIGHT **Diamond Head** (MCA)
47 CAN'T LIVE WITHOUT YOU **Scorpions** (Harvest)
48 PARIS BY AIR **Tygers Of Pan Tang** (MCA)
49 SILVER MACHINE **Hawkwind** (RCA)
50 BURNING DOWN ONE SIDE **Robert Plant** (Swansong)
51 PARANOID **Black Sabbath** (Nems)
52 KILLER **Kiss** (Casablanca)
53 SOLE SURVIVOR **Asia** (Geffen)
54 FOR BRITAIN ONLY **Alice Cooper** (Warner Brothers)
55 ROUGH CUTS **Twisted Sister** (Secret)
56 DON'T WANNA LOSE **Y&T** (A&M)
57 SEVEN AND SEVEN IS **Alice Cooper** (Warner Brothers)
58 YOU KEEP ME HANGIN' ON **Rods** (Arista)
59 ROCK 'N' ROLL FOREVER WILL LAST **Spider** (RCA)
60 REFUGEE **Tom Petty** (MCA)
61 STAND BY YOUR MAN **Wendy and Lemmy** (Bronze)
62 LONG GONE **Gillan** (Virgin)
63 BORED WITH RUSSIA **Budgie** (RCA)
64 HEAVY METAL ROCK 'N' ROLL **Rock Goddess** (A&M)
65 MAKING TRACKS **Tygers Of Pan Tang** (MCA)
66 AMERICAN HEARTBEAT **Survivor** (Scotti Brothers)
67 ALWAYS GONNA LOVE YOU **Gary Moore** (Virgin)
68 KEEP ON BELIEVING **Grand Prix** (RCA)
69 SPEND THE NIGHT **Cheetah** (CBS)
70 CRAZY HORSES **Tank** (Kamaflage)

Compiled by MRIB

ALBUMS '82

1 THE NUMBER OF THE BEAST **Iron Maiden** (EMI)
2 1982 **Status Quo** (Vertigo)
3 FOUR **Foreigner** (Atlantic)
4 PICTURES AT ELEVEN **Robert Plant** (Swansong)
5 THE EAGLE HAS LANDED **Saxon** (Carrere)
6 DEADRINGER **Meat Loaf** (Epic)
7 STRAIGHT BETWEEN THE EYES **Rainbow** (Polydor)
8 BAT OUT OF HELL **Meat Loaf** (Epic)
9 ASIA **Asia** (Geffen)
10 SIGNALS **Rush** (Mercury)
11 ONE NIGHT AT BUDOKAN **Michael Schenker Group** (Chrysalis)
12 IRON FIST **Motorhead** (Bronze)
13 BLACKOUT **Scorpions** (Harvest)
14 EYE OF THE TIGER **Survivor** (Scotti Brothers)
15 "FROM THE MAKERS OF ..." **Status Quo** (Vertigo)
16 SCREAMING FOR VENGEANCE **Judas Priest** (CBS)
17 THE JIMI HENDRIX CONCERTS **Jimi Hendrix** (CBS)
18 THE CAGE **Tygers Of Pan Tang** (MCA)
19 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) **AC/DC** (Atlantic)
20 HIGHWAY SONG – LIVE **Blackfoot** (Atco)
21 CODA **Led Zeppelin** (Swansong)
22 SAINTS 'N' SINNERS **Whitesnake** (Liberty)
23 MECHANIX **UFO** (Chrysalis)
24 ESCAPE **Journey** (CBS)
25 MAGIC **Gillan** (Virgin)
26 TIME PIECES – THE BEST OF ERIC CLAPTON **Eric Clapton** (Polydor)
27 ASSAULT ATTACK **Michael Schenker Group** (Chrysalis)
28 BEST OF RAINBOW **Rainbow** (Polydor)
29 CHASE THE DRAGON **Magnum** (Jet)
30 BORROWED TIME **Diamond Head** (MCA)
31 CHURCH OF HAWKWIND **Hawkwind** (RCA)
32 LIVE IN LONDON **Deep Purple** (Harvest)
33 CHOOSE YOUR MASQUES **Hawkwind** (RCA)
34 I LOVE ROCK 'N' ROLL **Joan Jett & The Blackhearts** (Epic)
35 TWIN BARRELS BURNING **Wishbone Ash** (AVM)
36 GOOD TROUBLE **REO Speedwagon** (Epic)
37 TALK OF THE DEVIL **Ozzy Osbourne** (Jet)
38 CORRIDORS OF POWER **Gary Moore** (Virgin)
39 CREATURES OF THE NIGHT **Kiss** (Casablanca)
40 ONE VICE AT A TIME **Krokus** (Arista)
41 SCREAMING BLUE MURDER **Girlschool** (Bronze)
42 ABOMINOG **Uriah Heep**)Bronze)
43 FILTH HOUNDS OF HADES **Tank** (Kamaflage)
44 DIVER DOWN **Van Halen** (Warner Brothers)
45 BLACK TIGER **Y&T** (A&M)
46 EXTRATERRESTRIAL LIVE **Blue Oyster Cult** (CBS)
47 KILLERS **Kiss** (Casablanca)
48 MOB RULES **Black Sabbath** (Mercury)
49 LONG AFTER DARK **Tom Petty** (MCA)
50 UNDER THE BLADE **Twisted Sister** (Secret)
51 MARAUDER **Blackfoot** (Atco)
52 THE UNEXPECTED GUEST **Demon** (Carrere)
53 ROUGH DIAMOND **Bad Company** (Swansong)
54 EXIT STAGE LEFT **Rush** (Mercury)
55 JINX **Rory Gallagher** (Chrysalis)
56 DELIVER US FROM EVIL **Budgie** (RCA)
57 DOUBLE TROUBLE **Gillan** (Virgin)
58 TURN OUT THE LIGHTS **Berni Torme** (Kamaflage)
59 WILD DOGS **Rods** (Arista)
60 RECORDS **Foreigner** (Atlantic)
61 FOUR SYMBOLS **Led Zeppelin** (Atlantic)
62 ROCK 'N' ROLL GYPSIES **Spider** (RCA)
63 DIARY OF A MADMAN **Ozzy Osbourne** (Jet)
64 RENEGADE **Thin Lizzy** (Vertigo)
65 STANDING HAMPTON **Sammy Hagar** (Geffen)
66 PRIVATE AUDITION **Heart** (Epic)
67 NORTHWINDS **David Coverdale** (Purple)
68 GET NERVOUS **Pat Benatar** (Chrysalis)
69 ONE ON ONE **Cheap Trick** (Epic)
70 SCARRED FOR LIFE **Rose Tattoo** (Carrere)

Compiled by MRIB

KERRANG 1982

pic by LFI

BAND

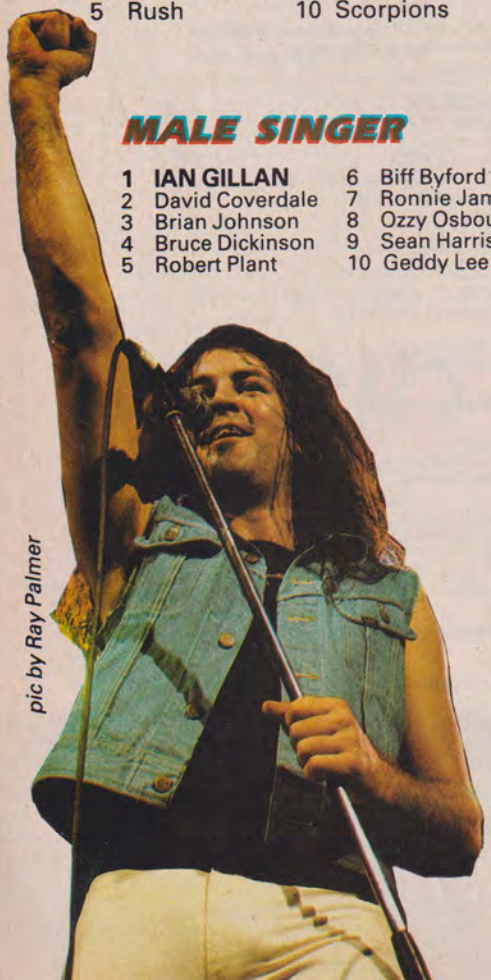
1 **AC/DC**
2 Whitesnake
3 Gillan
4 Iron Maiden
5 Rush
6 Asia
7 Status Quo
8 Rainbow
9 Motorhead
10 Scorpions

LIVE GIG

1 **AC/DC**
2 Saxon
3 Status Quo
4 Iron Maiden
5 Diamond Head
6 Gillan
7 Reading
8 Rush
9 Scorpions
10 Spider

MALE SINGER

1 **IAN GILLAN**
2 David Coverdale
3 Brian Johnson
4 Bruce Dickinson
5 Robert Plant
6 Biff Byford
7 Ronnie James Dio
8 Ozzy Osbourne
9 Sean Harris
10 Geddy Lee



pic by Ray Palmer

FEMALE SINGER

pic by Chris Walter

1 **PAT BENATAR**
2 Kelly Johnson
3 Joan Jett
4 Stevie Nicks
5 Chrissie Hammond
6 Lyndsey Hammond
7 Kate Bush
8 Suzi Quatro
9 Lee Aaron
10 Anne Wilson

GUITAR

1 **ANGUS YOUNG**
2 Ritchie Blackmore
3 Michael Schenker
4 Dave Muray
5 Alex Lifeson
6 Steve Howe
7 Gary Moore
8 Randy Rhoads
9 Eddie Van Halen
10 Jimmy Page

BASS

1 **CLIFF WILLIAMS**
2 Geddy Lee
3 Steve Harris
4 John Wetton
5 John McCoy
6 Geezer Butler
7 Neil Murray
8 Lemmy
9 Roger Glover
10 Gene Simmons

DRUMS

1 **COZY POWELL**
2 Phil Rudd
3 Neil Peart
4 Clive Burr
5 Ian Paice
6 Phil Taylor
7 Carl Palmer
8 Phil Collins
9 Nigel Glockler
10 John Bonham

KEYBOARD

1 **JON LORD**
2 Colin Towns
3 Geoff Downes
4 Mark Stanway
5 Andy Bown
6 Jonathan Cain
7 Geddy Lee
8 Don Airey
9 Tony Banks
10 Paul Raymond

POLL WINNERS!

ASIA: pic by George Bodnar

DJ

1 **TOMMY VANCE**
2 Mike Read
3 Steve Wright
4 Alan Freeman
5 Geoff Barton
6 Dave Lee Travis
7 Terry Wogan
8 Peter Powell
9 Kenny Everett
10 John Peel

TV SHOW

1 **OLD GREY WHISTLE TEST**
2 Carrot's Lib
3 Kenny Everett
4 Late Night In Concert
5 MASH
6 Coronation St
7 Taxi
8 Hill Street Blues
9 Game For A Laugh
10 Not The Nine O'Clock News

BORE

1 **TOP OF THE POPS**
2 Mods
3 New Romantics
4 Adam Ant
5 Ozzy Osbourne

NEW BAND

1 **ASIA**
2 Diamond Head
3 Twisted Sister
4 Mama's Boys
5 Tytan
6 Marillion
7 Spider
8 Gary Moore Band
9 Y&T
10 Hughes/Thrall

SINGLE

1 **FOR THOSE ABOUT TO ROCK, AC/DC**
2 Run To The Hills, **Iron Maiden**
3 Eye Of The Tiger, **Survivor**
4 In The Heat Of The Night, **Diamond Head**
5 Burning Down One Side, **Robert Plant**
6 Let's Get It Up, **AC/DC**
7 Subdivisions, **Rush**
8 Living For The City, **Gillan**
9 Heat Of The Moment, **Asia**
10 Caroline (Live), **Status Quo**

ALBUM

1 **NUMBER OF THE BEAST, IRON MAIDEN**
2 Signals, **Rush**
3 Asia, **Asia**
4 Pictures At Eleven, **Robert Plant**
5 Screaming For Vengeance, **Judas Priest**
6 The Eagle Has Landed, **Saxon**
7 Magic, **Gillan**
8 The Cage, **Tygers Of Pan Tang**
9 Living On . . . Borrowed Time, **Diamond Head**
10 Blackout, **Scorpions**

FEMALE PIN-UP

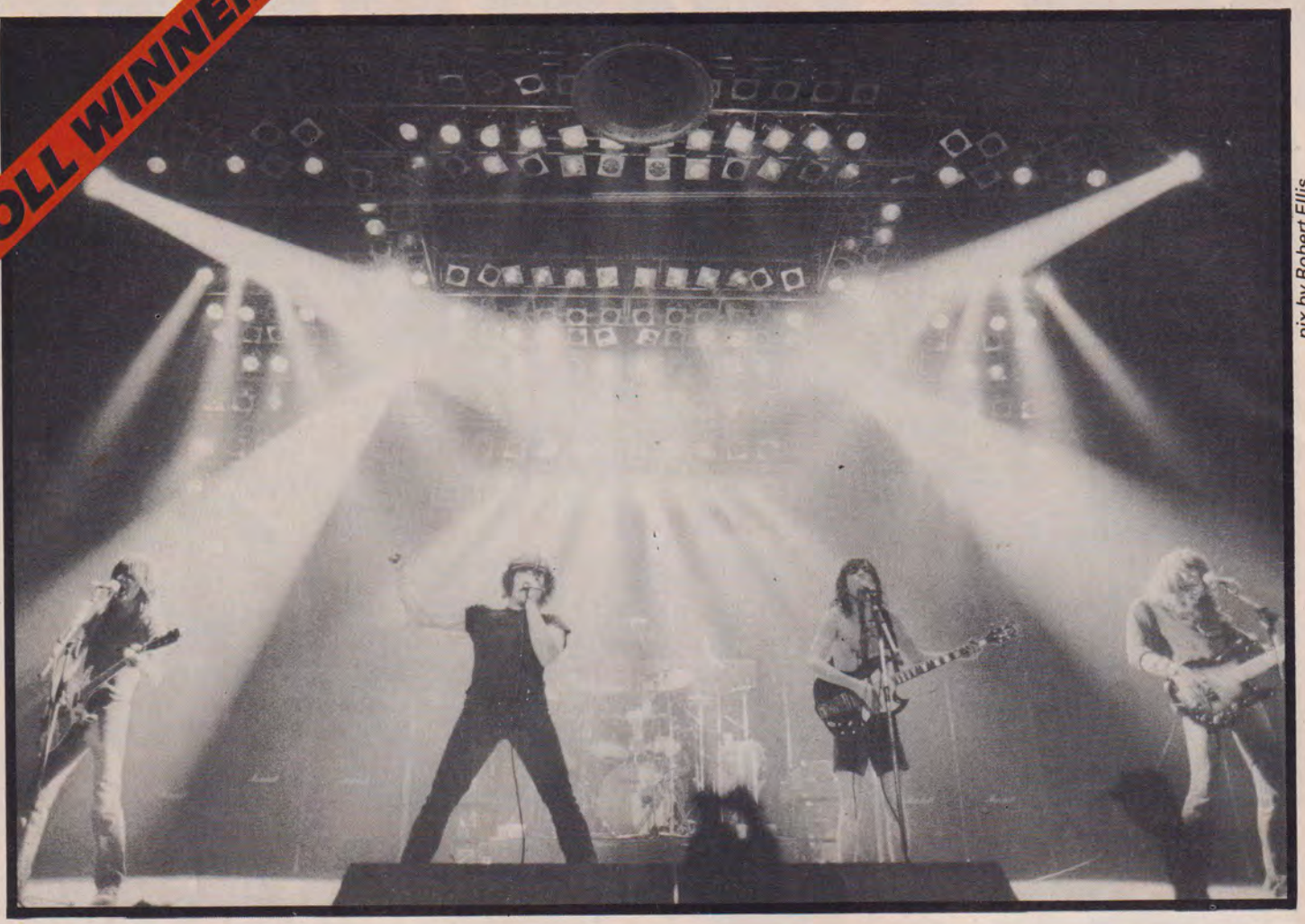
pic by Chris Walter

1 **KELLY JOHNSON**
2 Pat Benatar
3 Joan Jett
4 Lee Aaron
5 Chrissie Hammond
6 Kate Bush
7 Stevie Nicks
8 Tracy Lamb
9 Suzi Quatro
10 Lyndsey Hammond

MALE PIN-UP

1 **DAVID COVERDALE**
2 Angus Young
3 Ian Gillan
4 Michael Schenker
5 Dave Lee Roth
6 Biff Byford
7 Ozzy Osbourne
8 John Sykes
9 Bruce Dickinson
10 Bon Scott

POLL WINNERS



pix by Robert Ellis

FOR WHOM THE POLL TOLLS

WHEN Brian Johnson heard that AC/DC had been voted Top Band in the *Kerrang!* Readers' Poll for the second year running he was over the moon. At the time the band were midway through the European leg of their 'Cannon and Bell Tour' and after a triumphant gig in Paris the leader singer spoke ecstatically about the award.

"I'm chuffed to bits!" he declared. "I've just been talking to the lads and they're chuffed as well. It's weird because we've been so quiet this year, not having an album to push, so it's a real good boost."

Has it been difficult going out on the road without having a new LP to promote?

"In a way, yes – the impetus isn't there. We released 'For Those About To Rock' just before Christmas 1981 and never actually did anything until a couple of months ago. But the British gigs were great and we were knocked out by the audiences. Now we've come out to Europe and we still haven't got anything to push and it's pretty hard. We've been grafting our little bollocks off but we've had some great shows. And it's nice to know that the kids keep turning up to see us."

Does it surprise you how well the gigs have gone recently considering how tough it must be for a lot of fans to afford to come along?

"I think the kids have been amazing because it's getting serious these days – the kids *can't* afford tickets anymore. Take tonight in Paris for example: last time we played here was in 1980 and there were 12,000 people. Tonight there were over 17,000 and to me that's just incredible."

Considering the economic state of affairs, the band seem to sell one hell of a lot in merchandising – do you feel that this has become a major concern?

"Merchandise is really a side thing but the reason bands like us have to be concerned with it is that there's no many pirates on the side making stuff that's shit. Real inferior gear – you wash it once and it doesn't fit anymore! So in the end you say to yourself, 'Hey, hang on, we might as well make the gear and make it good'.

"And it seems to have worked because you see kids with shirts from 1978, 'Highway To Hell' and even before that, and they've still got them on. We try to make sure they get a bit of value for their money. The last thing we want to see is anybody getting ripped off."

On the subject of 'value for money' you seem to be playing a pretty long set these days?

"Aye, we are but it feels good. Tonight, I must have a 101 degree temperature – I'm dying – but once you get on that stage it gives you one hell of a lift. I was

SPIDER

THANKS TO FANS, FAMILY AND FRIENDS FOR A GREAT '82 HAPPY 1983

watching the kids in the audience and I still maintain that the kids who come to an AC/DC show are just as tired as the band when the gig's over! Tonight they were lifting them out at the front because they were fainting – about five every two minutes! Halfway through the set you can see the kids going 'Oh, I'm knackered man!'."

The last time you were in Paris was for the recording of 'For Those About To Rock', but things didn't run as smoothly as you'd hoped – why was that?

"Well, we came to Paris and went into Pathe-Marconi, which must be a good studio 'cause a lot of bands use it, but it just wasn't right for us. We went in thinking it was OK but when we tried to get that LIVE sound we need on an album it just didn't happen.

"And after a fortnight, our producer Mutt Lange said 'This is hard work – we're missing the whole point'. So then we brought in a mobile from England, which meant we had to start all over again. That's why it took longer than it should have done.

"When we did 'Back In Black' at Compass Point we went in and we were only in there seven weeks. We didn't like the Bahamas and we just wanted to get out as fast as we could. Everybody was working dead hard to get out and it was great because the songs and the whole feeling of that album was *excitement.*"

On the subject of 'Back In Black', did you feel under a lot of pressure taking over from Bon?

"Yes, there's no way I could ever deny that. But it's worked smashing. I can't believe it. I'm sure there's still heaps of people in whose eyes I've got to bring myself up to the standard they expect but all I can say is that I'm working as hard as I can ... it's not easy taking his place."

Do you ever get any sort of 'flashbacks' as to how things might have been when Bon was in the group – midway through the set perhaps?

"All the time – aye, good question. Sometimes out of nowhere you might be singing an old song and you might stop and ask yourself 'Am I taking this too far?', 'Am I singing it too hard?' or 'Should I sing it as soft as this?' or 'What would Bon have done?'."

Do you consider there to be a lot of pressure inherent in being in a band of AC/DC's status?

"Well, anybody who's reading this and wants to be in a big band, I can honestly say it's *brilliant!* It really is and I'd never put anybody off because it's a fantastic experience. But if they can't take the pressure – and that's where a lot of people fall down – then watch out."

Does the pressure ever get too much for you to handle?

"Aye, sometimes, I must admit. I'd be a liar if I said it didn't. But think what it's been like for the rest of the lads in the group over the years. Malcolm (Young) told me that the year before 'Back In Black' they worked for twelve months with only three weeks off. That's frightening! It's enough to drive most bands up the twist. But they kept working."

BRIAN JOHNSON: a chance to have a pint

Do you think the long break since 'For Those About To Rock' has been beneficial then?

"Aye, I think it has. Everybody's had the chance to get back to their mates, have a pint and feel like Joe Bloggs again – not that we ever feel any different. But it has helped us to keep out of the 'big show' syndrome for a bit. You can do a lot of them and get lost in the whole situation. It's inhuman, but we try to keep it as human as possible."

It strikes me that AC/DC have always maintained themselves on a 'street level' – Malcolm is a particularly good example. Would you agree?

"Aye – he doesn't give a —, Mal – *doesn't give a f***!* I suppose he is a perfect example in the quietest sort of way. He's a man who thinks about music first and last and just likes a good time. But he'd tell the next man to 'f*** off!' if we're in a hotel or somewhere. He still doesn't like anybody being snotty."

Is that what you thought AC/DC would be like when you joined?

"I didn't know what to expect. I really didn't until I met them and then I was quite stunned by the whole of them. Cliff's a gentleman, real nice lad. Phil doesn't give a toss about anything except his drums and his racing cars. And Angus ... well, Angus is an enigma – he *lives!* He lives inside his guitar and that's all he thinks about."

Has there been much thought about the next LP?

"We're grafting on one now. I love albums, but again you've gotta think of the lads. They've been doing albums year-after-year for 8 years now. We should start recording in about February though."

Finally, has it pissed you off to see Geordie product emerging in the wake of your success with AC/DC?

"Right off. Those things were recorded in 1972. It was my first time in a studio – I'm not knocking the stuff because at the time I was proud – and they're knocking it out and making a fortune. You feel like jumping on television and saying 'Don't buy this album, it's a rip-off!'

"Now it's been released in the States and I hear it's doing good business. I'm pissed off for the other lads in Geordie because I don't think they're receiving a penny in royalties. I'm fighting a case against it at the moment, but I don't know what'll happen. It's just getting beyond a joke. It's a rip-off – a pain in the arse!"

STEVE GETT

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CAIN AND ABLE

Tané rhymes with horny, gasps Xavier Russell

MOVE OVER Pat Benatar, Kim Carnes, Joan Jett *et al*, coz here comes the horniest woman in rock 'n' roll. You guessed it – TANÉ CAIN; remember that name. Why the yanks didn't enter her for Miss World this year must remain a mystery as she's definitely a cut above the dragons that graced our screens recently.

Having a bit of the ol' Irish, English and French in her and what with mum being Hawaiian, its hardly surprising that the wife of megastar Jonathan Cain is so beautiful, but were not here for looks, though I'm sure a centrefold in *Kerrang!* wouldn't go amiss.

The question I'm sure you're all asking is can Tané rock, and I'm pleased to say the answer is YES. While her album is fairly lightweight, but still very playable, her live show is a lot heavier.

"Yeah, everybody says that," responds Tané, "and I didn't even realise it, until different people came up to me and said: 'God your so much more rock 'n' roll live'. And that's just rehearsals, we're hoping to get the Van Halen tour starting soon. I hope the audience isn't gonna be too hard on me, I mean we're definitely a rock 'n' roll band. I understand there's a lot of acts that get booed off stage at Van Halen shows, although I don't see that happening to us because I'm a chick."

Lets go back to the beginning and talk a bit about your past before you met Jonathan.

"My music direction in the early days was, and I hate to admit it, a lot more 'Top Forty'-ish. I was working in clubs, trying to get more original material, and then I met Jon. He came in when I was working in this little club and said: 'darling, I like your voice, but your keyboard player's gotta go'. And I said: 'what?' Anyway, one thing led to another, and he started writing songs for me, and that was the best thing for us I think."

Was Jay (as he's known in Journey circles) in Journey at the time.

"No, he was with The Baby's then. We put a demo together, worked on songs, and tried to get me a record deal – we had some offers. That was right before Jon joined Journey."

Does it bug you being the trouble and strife of a megastar, who's already established in a big band? Surely the critics are gonna knock you for that; it's like saying if you weren't married to him, where would you be today?

"I'm really sensitive about that, because I love Jonathan a lot, I'm so proud of him, and I'm not the type of person that's gonna hide him, but we try not to mention him too much. Now I've like rebelled, though, I'm saying: 'hey look, we love each other, we've worked hard and I've bustedmy ass on this album. I mean, Jon was gone half the time, he was on the road with Journey and I was doing the mix in LA.

"I've had mostly good reviews, fortunately, but the few bad ones really sold me short. They said: 'well she wouldn't have got where she's got, if it wasn't for Jonathan Cain of Journey'. But I had record offers before I ever met Jon, the only thing is they were in the wrong direction. They were pop, and I wanted to go rock 'n' roll. Also, I think people tend to compare too much, anyway. I mean, critics just tear you up. They made it sound as if Jon and I got together and planned to make me sound like Pat Benatar, which is just a bunch of baloney. I've been singing this way for a long time."

Are you pleased with the way the album turned out? I felt it might have benefitted from a more Metal and less pop sound. . . .

"No, I'm really pleased with it, but my band's gonna play on my next album. This time it was studio musicians, the same guys who played on Rick Springfield's album. They were very good, I wouldn't put 'em down or anything, but they didn't have that 'rock' feel. I probably sing more rock 'n' roll now, because I have a band that's more rock 'n' roll. It's such a good feel, that's what I wanna do on my next album."

I notice you only co-wrote one song, 'Danger Zone'.

"Well I co-wrote more than that, but I had brains enough not to let all my songs go on the first album."

Did you really need to use Neal Schon, though?

"Well, sometimes people think you do something for a particular reason, to get somewhere. It's just that Neal's a good guy, he's my friend and I like the way he plays. He did some beautiful things, like on 'My Time To Fly', where he played an outrageous solo."

On the album cover you're all dolled up in Indian gear, and on the reverse side you're sitting on a horse. Do you have a Red Indian fetish (like the Washington State-based outfit Winterhawk), or is it just a gimmick.

"(Laughs) ok, I have a teeny bit of Cherokee about my big toe, but that's in my heritage, not the reason we chose the cover. The truth is I just love horses, and I used to wear feathers a lot. It was kind of a fun look, and that is my horse on the back cover (altogether now, ahhhhh), so I just decided to wear that look. Nobody else is doing it, except maybe Adam And The Ants and Blackfoot."

Will you come out of a wigwam onstage, in an Indian mini-skirt?

"No, my gear is casual, I wear jeans and stuff because I'm more comfortable dressed that way. I don't try to be sexy onstage (you don't need to luv), to me a woman is sexy without trying. I mean, I'm not going to be wearing low cut dresses or anything the Plasmatics might wear.

"I just wanna go out there and wear what I wear normally. In fact what I've got on now (skin-tight jeans, *Kerrang!* t-shirt and cow-girl boots) is not too far off what I'll wear onstage – not fogetting that feather in my hair."

Do you plan to tour overseas, e.g. Britain?

"Well, I don't know. We are going to do a promotional tour, but if we go to London, I won't be able to take my band – not right now. I mean, I might be married to Jonathan, but I'm still broke when it comes to taking out a band."

Tané Cain is not a dumb blonde, far from it mate, and with her excellent band – a couple of Springfield's mob, an ex-Baby, and Jonathan Cain's younger bro – success looks virtually assured. What she really needs, of course, is a first hit single, but that can't now be too far away.

TANÉ CAIN BAND (from left): Brett Tuggle, Dave Amato, Tané, Ricky Phillips, Tommy Cain. In front: Tim Pierce.

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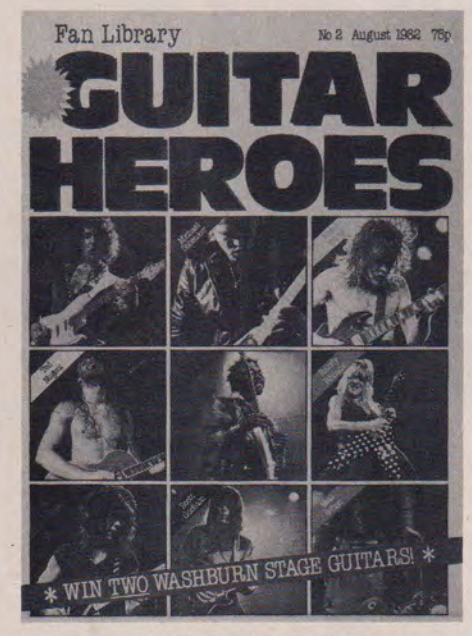

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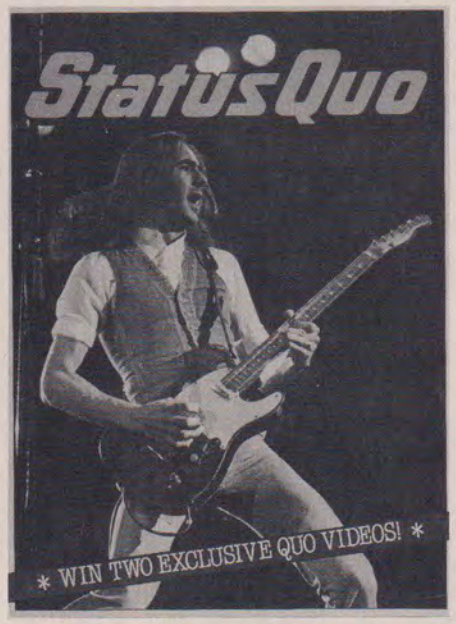

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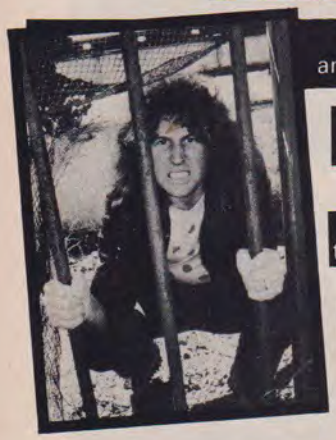
KWOTES OF THE

"The biggest bonus about being in this band is the fact that I can get into their gigs without paying for a ticket, and I've got the best seat in the house!" (BRIAN JOHNSON – **AC/DC**)

"Too many youngsters these days reckon that to play heavy rock properly you have to be real loud. But that's a fallacy. There's far more to it than simply working out a riff and playing it at a million watts. Volume doesn't automatically equal power. Sometimes you can be too loud." (BRIAN ROBERTSON – **Motorhead**)

"Maybe we're the only band with no image. We wear what we want and don't try to tart ourselves up to look what we're not." (BOB CATLEY – **Magnum**)



"I'm healthy. I run 40 miles a week, ride a bicycle, swim, punch a bag, jump rope, do three sets of 50 push-ups and three sets of 10 pull-ups, then I hang from my inversion boots for 15 minutes." (SAMMY HAGAR)

"There's been talk about me being a poof and wearing a wig but neither of those things are true." (JOE LYN TURNER – **Rainbow**)

"Rock music for me is so physical it's not true . . . if I'm not crawling away on my hands and knees after a gig then I haven't done it right." (IAN GILLAN)

"Ozzy is the ultimate rock 'n' roll animal – he told me himself!" (BERNIE TORME)

"Can you imagine having a picture of Gary Moore on your wall? If he had a face like a welder's bench it would sure be better than the one he's got now. He's a nasty man . . ." (OZZY OSBOURNE)

"We've got new costumes, sleek, black and in some ways massive, and you'll see the return of platform boots and the return of hair. By the time we get back on stage we're gonna have hair on our teeth!" (GENE SIMMONS – **Kiss**)

"When I were on Tiswas, they put me in t' cage, but they forgot to put a pie in me face. They took one look at me and thought I already had one!" (BIFF – **Saxon**)

"I find it a bit of a shame that Ozzy has to be bitter about it all, and look on it the way he does. I can't see why he doesn't just carry on with his own thing instead of harping on about the past and having a go at people – like me!" (TONY IOMMI – **Black Sabbath**)

"Why do all these papers continue to get my name wrong after three years?" (GARY BARDEN, **without an 's' – MSG**)

"I am egotistical, that I won't deny. I do think I'm good – in fact I know I'm good – but I know that I don't appeal to everybody." (PHIL LYNOTT – **Thin Lizzy**)

"Yeah, most of the time I am pretty wasted. Half of it's to block the nervousness and half is to feel good. But it never gets in the way of the music." (RON WOOD – **Rolling Stones**)

"I used to have a drug problem but now I make enough money!" (DAVID LEE ROTH)

"The best laid bands sometimes go astray . . ." (BILLY GIBBONS – **ZZ Top**)

"I *don't* audition!" (DAVID COVERDALE – **Whitesnake**)

"When I pick up a guitar I still get the same feeling I did when I first started. There's a definite sense of power there. It's highly sexual. There's something about holding that instrument and what you do with it that's very attractive – and very consuming." (BILLY SQUIER)

"I can't think of myself as a sex symbol! I don't look in the mirror and go: 'Wow aren't I pretty today!' . . . But, hey, I mean if a guy wants to go jack-off over a poster, you know . . ." (JOAN JETT)

"I really don't give a shit about what critics write anymore, I really don't." (NEAL SCHON – **Journey**)

"It's the people who want the music that are important to us – not the people who criticise. We have to push them aside." (STEVE HOWE – **Asia**)

"We're not conscious of being an all-girl group . . ." (JODY TURNER – **Rock Goddess**)

"A song is just 3½ minutes of music – that's all. It won't change the world!" (DAN McCAFFERTY – **Nazareth**)

"Hey, you've got to catch me after the show tonight when I'm jacked up. Then I firmly believe that I'm the greatest thing that ever hit the world." (SAMMY HAGAR)

YEAR

Wit and wisdom from the pages of KERRANG!

"We're not really into effects like flashbombs. We just want to blow up our equipment by playing it to death!" (LEONARD HAZE – **Y&T**)

"If you look at the cars that arrive at my rehearsals, you'll see who's getting the most money. I came on a bicycle . . ." (GARY MOORE)

"I'm sure if we ever had a big hit record I'd still be ordering beans on toast . . . but with a Pina Colada on the side! (JOHN THOMAS – **Budgie**)

"We don't do gigs, we do shows. It's fokkin' massive. If you stand at the front of the stage you're gonna get your head blown off!" (MANTAS – **Venom**)

"It was pretty scarey discovering that you owe half a million dollars at the age of 27!" (PAT TRAVERS)

"Let me tell you something, I can't stand anything wimpy – I really can't. And there's an awful lot of shit out there these days that's pretty wimpy . . . and I certainly don't want to be a part of it." (Bobby Barth – Axe)

"We play blood 'n' guts rock 'n' roll – we *bleed* for the audience!" (NIKKI SIXX – **Motley Crue**)

"Still, at this stage of the game, all we're looking for is good music and the money we deserve – that's all. We still get off by going on stage as five people and blowing roofs off!" (GLENN TIPTON – **Judas Priest**)

"Heavy Metal has lost its direction. Everybody is doing what everybody else has already done . . ." (SEAN HARRIS – **Diamond Head**)

"As with many babyhood habits, headbanging can reappear later in childhood when things are going badly at school. It can be an indication that the adolescent is on drugs." (MEDICAL REPORT)

"I've returned to my roots and I'm covered in more studs now than I've every been." (ROB HALFORD)

"I used to mix all of our albums when I was tripping . . . some of those mixes turned out to be really strange. Embarassing some of them. But at the time they sounded fantastic. Naturally." (DAVE BROCK – **Hawkwind**)

"The only reason we wear black all the time is because it doesn't show up the dirt." (LEMMY)

"For me, the sun is a symbol of everything that is good – as opposed to darkness and night which represent all that's negative. It's basically the difference between good and evil. The sun is only good and it's a symbol of light and enlightenment . . . I'm crazy about the sun. I can't stand the night." (ULRICH ROTH – **Electric Sun**)

"I'd just like to be able to see some money that I don't have to pay back . . . I'd like to be able to have my own house." (MICHAEL SCHENKER)

"I get tired of being popular . . ." (GEDDY LEE – **Rush**)

"Everyone wants to make money. I'd like to be comfortable, rich even . . . stinking rich, but we're not stinking rich at the moment." (JON DEVERILL – **Tygers Of Pan Tang**)

"I'm a real doom merchant . . ." (RITCHIE BLACKMORE)

"We never shave when we do albums." (BIFF – **Saxon**)

"Sure I scream – but I scream with feeling!" (MARC STORACE – **Krokus**)

"Sammy Hagar has a social problem! Have you seen him up close? Believe me, you shouldn't have to! I've said it before and I'll say it again: 'I've got the best legs in showbusiness and they've got dancin' feet at the bottom'. No wonder Hagar's pissed off – I'd lose sleep myself if I had to deal with that . . . basically, the man's got sex problems!" (DAVID LEE ROTH)

"We played a gig for the Hell's Angels. If you get out alive it means you've gone down well!" (NICKY MOORE – **Samson**)

"We're not into black magic, Satanism or whatever you call it . . . I don't drink blood. I may wear black underwear now and then, but that's about it." (ANGUS YOUNG – **AC/DC**)

"Listen, no-one gets in this group unless they've got a tattoo." (ANGRY ANDERSON – **Rose Tattoo**)

"We're not into the glamour side. We're into the getting out of it and falling over side, really." (FAST EDDIE CLARKE)

"I love the numbers, but I ain't gonna play Zeppelin numbers without Zeppelin." (ROBERT PLANT)

MAYHEM!

■ Current favourites with the rumour-mongers seems to be **Marillion.** For instance, have you heard the one about **Fish** leaving the band to go solo? According to an 'informed' source the man is apparently disenchanted with the musical direction of Marillion. Then, there's the one about drummer/founder member **Mick Pointer** being sacked in favour of ex-Angelic Upstarts man **Decca Wade.** And finally, in this saga of woe, would you beleive that guitarist **Steve Rothery** faces the axe? It seems that if the chap fails to cut it on Marillion's first LP, then he will be removed in favour of. . .STEVE HACKETT! Needless to say, both EMI and Marillion's management firmly deny all these rumours.

What can't be overlooked, though, is the fact that Fish WAS offered a big SOLO deal with highly extravagant Geffen Records prior to the EMI contract being signed, sealed, etc. But, showing admirable loyalty to his band, Fish apparently told the label, no way.

Still on the Marilion front, there's been a mixed bag of reactions to 'Market Square Heroes' from members of pre-'75 Genesis. Whilst **Phil Collins** hammered it into the ground on Radio One's 'Roundtable', **Peter Gabriel** commented favourably on said single, having been sent a copy personally by the hand (or should that be the fins) of Fish.

■ The Marquee, London's most famous club, celebrates a quarter of a century on the go this year. And what a line-up of superstars is being planned to appear on their hallowed stage. No less than 200 bands who at one time or another played the club have been invited back. At the present time, though no official word has come from any source, it seems likely that **Pete Townshend, Phil Collins,** and the **Rolling Stones** will do one-off gigs in the near future.

■ **Robert Plant** was scheduled to play a Christmas show with the **Honeydrippers** at the General Wolfe pub in Coventry on December 23. However, at the last minute, the gig was cancelled. Nevertheless, it seems that Plant and his 'Drippers will be making some live appearances in the very near future. The actual line-up of the band remains a mystery, though guitarist Robbie Blunt will be present.

■ The much-mooted **Deep Purple** reunion seems definitely ON. A source close to the **Gillan** camp recently let slip that plans are already well in hand for the classic Mkll quintet (INCLUDING IAN GILLAN) to go into action sometime towards the end of this year. But don't expect any official pronouncements for some little time yet.

■ Those of you desperate for new product from ole speedy digits, **Eddie Van Halen,** can console themselves with the new **Michael Jackson** LP, 'Thriller'. No kidding, for Van Halen makes a guest appearance on one track, 'Beat It'. The big question now is. . .will Jackson return the favour on the next VH opus?

■ Long-forgotten NWOBHM insects **Praying Mantis** (once dubbed Iron Maiden's perennial support act), are about to start work on their first LP for Jet. Tenetatively titled either 'A question Of Time or 'Turn The Tables', it's to be produced by **.38 Special's** collaborator **Rodney Mills.** As to the actual venue for this mighty work of modern art, this will be Ridge Farm or Battle Studios. Time has been reserved at both. The slant of the album, accoring to band bassist Chris Troy, will be heavily erican, and none too surprisingly, Mantis (now handled by MSG and former **Whitesnake** manager **John Coletta**) will be heading out to the States soonest in support of **Black Sabbath.**

■ The future of **Sabbath** still remains shrouded in mystery. Whilst no confirmation has been received even about the departure of **Ronnie Dio** and **Vinnie Appice,** it seems that a whole mountain of speculation is being built on this premise. For a start, it looks likely that the soon-due 'Live Evil' LP will be their last for Vertigo. Strong rumour has it the band have already split with the company . . .and signed to Jet. What has added more fuel to this particular story is that Jet themselves have announced unofficially that they've just tied up a deal with a MAJOR HM BAND, although they're not saying who.

Meantime, another tale has it that a reconciliation between **Ozzy** and the **Sabs** was on the cards, until Jet boss **Don Arden** (now managing the latter) suggested to Iommi and Butler that they had no need to accept the bat-biter back into their unholy ranks. Surely, when the truth finally comes out, it can't possibly live up to all the fiction!

■ **Uriah Heep** bassist **Bob Daisley** is now apparently staying with Box's battalions and not rejoining **Ozzy.** However, it's interesting to note that had Daisley taken up the latter's offer, then hot favourite for the Heep gig was. . .Daisley's predecessor **Trevor Bolder,** now with **Wishbone Ash.**

■ What gives with Polydor?REcently, **Stampede** were offered the support slot on the **Whitesnake** tour. However, when band manager Ronnie Fowler went cap in hand to the label asking them to put up the readies for this trek, Polydor's reply was. . . "find it yourself and we'll pay you back in January." A flabbergasted Fowler was heard to comment "we signed to a major label like Polydor so that things such as tour finance would be taken care of." Needless to say, Stampede decided against taking up Coverdale's offer. Instead, and here's the irony, the support slot went to **Samson** . . .another Polydor act!

■ The prog rock bandwagon continues to roll. Latest outfit to catch the eye are **Solstice,** who made their name by supporting **Marillion** on countless occasions. At least one major label has shown a distinct interest in

LOS ANGEL

■ **Kiss** pinballs are most definitely *passé.* The latest craze to hit the arcades is a **Journey** video game as we forecast in an earlier issue of *Kerrang!* 'Journey Escape' (well it must be hard when you've been around that long to come up with new titles) is the band's answer to the American record biz people who've been sitting around weeping about how video games have cut into their profits, what with kids spending money on Pac-Man instead of their nice new records.

Anyway, the idea of this game is to get the five dinky members of the band out of the backstage area after a show and into their waiting limo, without them getting eaten by (this I must see . . .) groupies, promoters, paparazzi, fans and *Kerrang!* correspondents. An added distraction is the electronic version of 'Don't Stop Believin" that pops up whenever you get a hit.

It'll be in the arcades by the new year, and no doubt there'll be a bunch of imitators. Getting **Rob Halford** out of the hairdressers without getting attacked by whips, chains, handcuffs, racks, etc etc. Taking **Ozzy** through a Safari park without getting his head bit off, etc etc. Getting the Avon lady safely to **Kiss'** door . . .

■ Politicians in Los Angeles are trying to deal with a deadly crime: truancy by kids who want to see afternoon rock concerts. Ever since the **Who** did an afternoon gig at the 100,000-seater Coliseum and schools emptied out for miles around, L.A. has been trying to pass a law to ban concerts that start before nightfall.

■ Violence broke out at a free **Peter Frampton** concert in a Houston, Texas park. All was sweetness and light amongst the 35,000-strong crowd, until someone pulled a gun and shot

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3. ***What is the name of Richard Thompson's singer wife?***

Name _____

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LYNDSEY of Cheetah celebrates her appearance in our Readers Poll (see p9)

signing this female-fronted act.

■ A heavy schedule ahead for **Iron Maiden.** They start the new year ensconsed in the studio working on their fourth LP. This is due out in April, and the band (as per usual) go straight out from recording on to the road for yet another world tour. First stop this time is to be Australia and Japan.

■ Is a re-formation of the **Nice** on the cards? **David O'List**, guitarist with the aforementioned sixties combo, recently expressed an interest in such a project. On top of which, apparently **Lee Jackson**, who handled the bass/vocal duties and has been living in the States working as an interior designer for some years now, is also rumoured to be favourably considering a move. All that remains is to persuade back drummer **Brian Davidson** and legendary keyboards maniac **Keith Emerson.** But don't rule the project out.

■ Meantime, O'List is busily involved with his latest band. Suitably entitled **David O'List**, the lads recently issued a single, 'Fallout Love', on the Underground label. Also in the line-up are former Straight Eight bassist and drummer **Nigel Ross-Scott** and **Rod Johnson**, plus keyboardsman **David Ross**, who has worked with Alan Price, amongst others. The band hope to be doing a Marquee date in the near future, and have already got their act together on the fashion front. They've hired two models to show off their very own 'Fallout' hair-do at gigs. This consists of having the hair done up in a mushroom shape, to simulate the oft-shown photos of a radiation fallout cloud. Have fun, boys!

■ **Tytan** will have an LP out in the near future. Having spent a few months recording said opus at Ramport Studios, and the band were recently given an ultimatum whereby they had just three weeks to finish off he sessions with **Saxon** engineer **Will Reid-Dick.**

two people, and someone else was stabbed. Two concertgoers were killed.

■ Something's cooking between **Meat Loaf** and songwriter/producer **Jim Steinman.** Jim is suing his old pal for five million dollars in royalties he claims that Meat – real name **Marvin Adey** – owes him.

■ A blunch of guitarists getting plastered lately. *Casts* in order of appearance: **Eddie Van Halen** somehow managed to break his thumb, and is doing concerts in a splint. **John Cougar's** guitar player **Larry Crane** broke his hand during an off-road race with his boss the other week. They were racing open-frame Honda Odysseys when Larry's went over and landed on his arm. He's doing the shows in a cast.

And .38 Special's **Donnie Van Zant** stopped the tour bus on the way through the Canadian Rockies the other week to make friends with a moose. The animal was more picky, and Donnie landed up with an injured leg. Or as the band says, it matches his brain.

■ **Steven Tyler** popped into town to do some promotional interviews for Aerosmith's upcoming tour. He's going back to a seaside house in New Jersey where he's working out with weights and jogging to get in shape.

■ **Sammy Hagar** and **Jonathan Cain** of **Journey** have been collaborating on songs, one of which will appear on the new Hagar opus, due in the new year. **Mike Reno** of **Loverboy** helps out on the track.

■ It looked like the infamous **Styx** impersonator (some bloke masquerading as the band and getting free drinks and women in the process) was at work again. When someone claiming to be **Tommy Shaw** called up the tiny Troubadour club and said he'd do a show, they said 'sure'. then who should turn up but the real item.

Borrowing local hard rockers **Angeles'** equipment, Tom turned in some tunes by himself, then was joined by a roadie and the **Procul Harum** keyboardist in a short setthat had the small crowd bananas with delight. Styx are working on a new album, recording the entire thing under solar power.

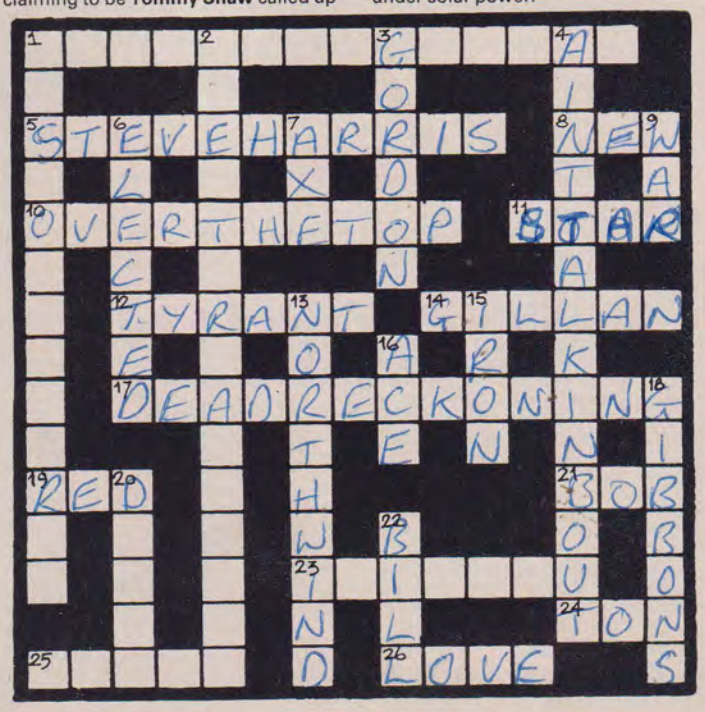
KERROSSWORD!

ACROSS

1 Doc Holliday's singular fender (8.6)
5 His maiden resembled 15 down (5.6)
8 14's Orleans (3)
10 Cozy to excess (4.3.3)
11 A dark one shines (4)
12 Priest's version of the Hitler story (6)
14 His air was clear and turbulent (6)
17 Diamond Head's exact addition (4.9)
19 Does Sammy see it (3)
21 Just Diasley (3)
23 Frampton effort that featured some neat guitar work (2.2.3)
24 Weight of Free's sobs (3)
25 One on the storm (5)
26 See 4

DOWN

1 Molly Hatcheett with the brakes off? (4.2.7)
2 Gaskin's Rondolet (5.10)
3 Just Giltrap (6)
4 and 26 Van Halen saying nothing on the subject of a low tennis score? (4.6.4.4.)
6 Alice Cooper with lots of votes (7)
7 Eugene was careful with his (3)
9 Sab's pigs (3)
13 One chilly blow for Coverdale (5.4)
15 A heavy butterfly (4)
16 Lemmy's high card (3)
18 ZZ's Billy (7)
20 What 13 and Michelangelo have in common (5)
22 Invoice Brufford? (4)



SOLUTION

ACROSS: 1. Lonesome Guitar 15. Steve Harris 18. New 10. Over The Top 11. Star 12. Tyrant 14. Ian Gillan 17. Dead Reckoning 19. Red 21. Bob 23. I'm In You 24. Ton 25. Rider 26. Love

DOWN: 1. Loss Of Control 2. Sweet Dreammaker 3. Gordon 4. Aint Talkin' Bout 6. Elected 7. Axe 9. War 13. North Wind 15. Iron 16. Ace 18. Gibbons 20. David 22. Bill.

KUTS!

. . . our album assassination squad

PICTURE: blazing Saxonesque rifferama from Holland

PICTURE
'Diamond Dreamer'
(Back Door 6350 065 Import)

THIS COULD be the year when HM puts on it's clogs and goes tiptoeing through the tulips. Yep, folks, the Dutch Demolition Derby is off at a gallop – and Picture are certain to be in the frame.

'Diamond Dreamer' is, in fact, the third LP from this quartet, and a stoatin', corkin', snarlin' beastie it is, too. Produced by Pete 'Beergut 100' Hinton, it has, perhaps none too surprisingly, a real Saxon-style to it. Blazing guitar riffs which come on like a petrol-spilling kamikaze machine and bullring drums, all topped off by tidal waves of Biff-esque vocals, biting and clawing like a plague of rats.

'Lady Lightning', 'Diamond Dreamer', and 'Hot Lovin'' are perfect examples of the Picture postcard – high-speed melodies imbued with catchy, 'eadshakin' refrains. Meantime the hasty filth of 'Message From Hell' (a song about a letter from the Inland Revenue?) and 'The Hangman' pull the noose tight, taught and tasty, while 'Get Me Rock 'N' Roll' is a pure gem – a dumbo, jumbo, anthemo in the vein of Kiss' 'I Wanna Rock 'N' Roll All Night'.

Indeed, so impressive are this lot when they rev into top gear that I don't know just why they felt it necessary to include a couple of slowies. Neither of 'em are any good. 'Night Hunter' sounds like the boys are really falling about in the dark recesses of Free blues, whilst 'You're Touching Me' is a poor attempt at Scorpions' style power balladry.

But then, two failures out of 10 ain't a bad shot. And, rest assured, Picture for the most part really show most bands the way home. This is one windmill of the mind that should be turned up LOUD! **MALCOLM DOME**

JEFFERSON STARSHIP
'Winds Of Change'
(Grunt BXLI 4372 Import)

OH, THE irony of that title. In truth, 'Winds Of Change' offers nothing of the kind. It was a couple of years back with 'Freedom At Point Zero' that the band made the difficult, but necessary, transition from out-dated revolutionary hippies to modern climate AOR masters.

Happily, this process continues to be refined and honed down to a sharpness and clarity almost unmatched anywhere in the cosmos. With those shimmering vocal harmonies between Mickey Thomas and Grace Slick (bringing back memories of the Mamas & Papas from the sixties), plus the fervent guitars of the under-rated Craig Chaquico and the still inspirational Paul Kantner, not forgetting David Freiberg's delicate keyboards, and the wash-room overflow rhythm section of Pete Sears (bass)/Aynsley Dunbar (drums), this is one Starship set fair on the right course.

And the compositions are all without exception right out of the top drawer. 'Can't Find Love' burns up the grooves in hot pursuit of anthem city, 'Black Widow' gyrates with sexuality as the band shoot lyrically straight for the crotch (would you BELIEVE lines like 'he just had to do it – he jump right into her web').

Then there's 'Be My Lady' and 'I Will Stay', both firm-footed power/ballads; 'Out Of Control', with a sound so clearly like that of superb LA quartet Storm (OTT effects-orientated metal/pop); and 'I Came Back From The Jaws Of The Dragon', arguably the ULTIMATE invocation of melodic hard rock with a spine-tingling beat and a tightly-reigned energy.

Who needs change? Not me buster! Jefferson Starship can go on making LPs like this for the next century if they wish.

MALCOLM DOME

VIVA
'Dealers Of The Night'
(Brain 0060.557)

DESPITE guitarist Andy Fach's promises to the contrary, 'Dealers Of The Night' shows no marked improvement on its predecessor, 'What The Hell Is Going On?', and will only enable Viva to consolidate the position which they've already scratched out for themselves without opening many new doors.

First problem – and it's a major one – is that Ric Basser's production does not do justice to any of the songs laid down here. Instead of the potentially venomous guitars being pushed right to the fore in a manner which would suit Viva's attack 'n' flash song structures, they wallow behind a mixture of deep thudding bass drum and straining rough vocals which undermines any impact the tunes might have had.

Second problem – why do Viva insist on using Barbara Schenker's ample keyboard talents merely as a device for introducing numbers? From the snippets to which we are treated, the female Schenker seems to have plenty of simple, melodic, accessible licks inside her head, and they should certainly be allowed to emerge more, as thankfully happens on the title track. She seems to have no place in Viva as it stands.

'Falling In Love', 'I Didn't See It Coming' and 'Take Me To The Doors', all show potential in the same way as songs on 'What The Hell ...' also did, but they spoiled by a lack of thought in their presentation. Viva might do well to bring in an outside ear to judge the band's ability and sharpen them up, because there *is* potential, but at the moment it's being wastefully dissipated.

Final word. The band would certainly do well to get rid of vocalist Marc Paganini, who really gets off on his Rock Star Trip, without ever being able to back it up in performance.

HOWARD JOHNSON

FOREIGNER
'Records'
(Atlantic A 0999)

HOW MANY times have you looked at the track listing on compilations which purportedly provide the best of a band's output and thought to yourself: 'Where the hell is such and such?' and 'Why oh why is this on it?'. If my experience is anything to go by, then it's more often than you'd care to remember!

Well suck on this, 'cos Foreigner, the band who always looove to get it 100 per cent correcto, ain't let you down here, dishing up their 10 bona fide besties in such a palatable form that this tape in my hands is a guaranteed 'Walkman Whirr Inducer' for months to come!

'4' was the LP where the Foreign ones pulled out all the (show) stoppers and produced an all-time classic, but while 'Head Games' too was exceptional, the band's first two albums left a lot to be desired in the consistency department. Not that you'd believe it with the early numbers offered here! There's 'Cold As Ice', Lou Gramm's pain at unrequited love erupting over the most beautiful of piano lines (but then if you've never heard this song before, your head's been stuck in a Donington bass bin for longer than you thought!) and 'Feels Like The First Time', a magnificently constructed blend of high class harmonies and vicious riffs from the colossal guitar of Mick Jones.

Then 'Double Vision', 'Long, Long Way From Home' and a live treat in 'Hot Blooded', where Gramm gets the hormones hopping with his rooster-strut battle cry of: 'I'm hot blooded, check it and see'. These five numbers are the best of the first two LPs without a doubt and are skilfully mingled with later gems such as 'Head Games' and 'Dirty White Boy' (and I *doubly* defy *anyone* who claims this is wimpy American shit!)

Finally, we have three of the '4' hotshots – 'Juke Box Hero', 'Waiting For A Girl Like You' – yes, there's the hit – and 'Urgent', all most masterful, what more can I say.

'Records' is a record in itself in that it's a best of album which is totally, utterly justified. Catch up with it, now!

HOWARD JOHNSON

THE J. GEILS BAND
'Showtime!'
(EMI America AML 3028)

ROLL UP! Roll up! It's showtime! Close your eyes for a moment and I swear you'll wind up in the middle of a sweat-ridden, dance-crazy bunch of US teenage fun fiends, getting their rocks off to the deliriously happy sounds of the J. Geils Band. I promise that this live album really is that live!

From the opening bars of 'Jus' Can't Stop Me' to the closing 'Land Of A Thousand Dances' (the same song as covered by Ted 'Iobotomised and loving it' Nugent) this is one insanity-ridden hop 'n' bop through the best r'n'b around today and if you ain't dancin' around your particular abode to this LP, then you must have been severed by a saw from the waist down.

The J.G.B. are definitely not Heavy Metal, but they play dance / pop music the way I've always dreamed it – loud, melodic, aggressive, joyous. There's not a silly hair cut in sight, no cluttering up of the stage with synth upon synth, just a band enjoying itself so much that you've no choice but to enjoy the show too.

"No sense in wastin' time," hollers frontman and vocalist par excellence Peter Wolf and the band take his advice as they rattle through nigh on 50 minutes of delirium. 'Just Can't Wait', for example, bounces like a helium filled Space Hopper, propelled on Seth Justman's wurlitzer organ, while 'I'm Falling' shows a more introspective side to the J.G.B.'s music, still relevant today though it owes all its inspiration to the black r 'n' b singers of yesteryear.

'Love Stinks' and 'Centerfold', the more accessible end of this outfit's spectrum, show that their commercial ear is still well in tune, whereas 'Love Rap' (which is just that!) proves that here is a live, live band which can indulge in the traditional aspects of crowd participation and crass intros.

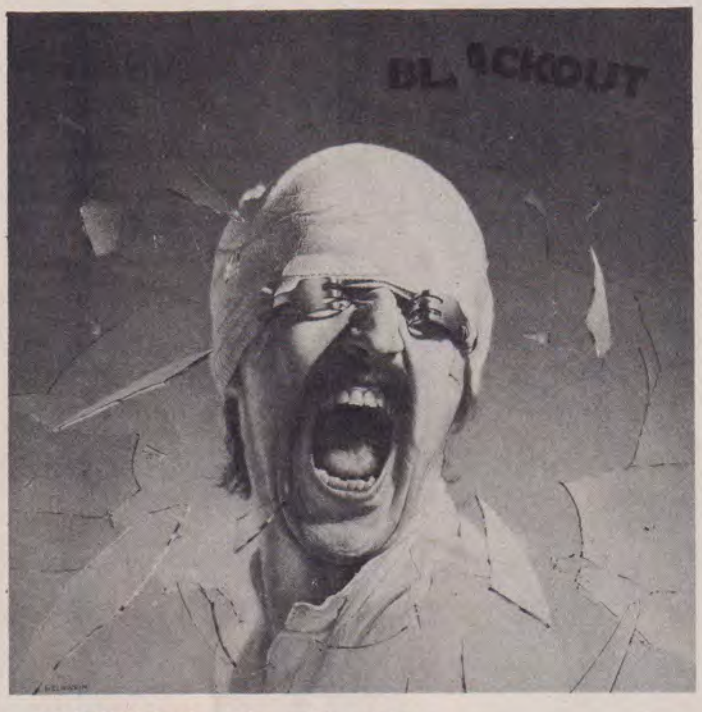
Over-the-top in a slightly different way this is certainly one of the best-fun live LPs in a long, long time. Keep on dancin'! **HOWARD JOHNSON**

RIOT

pic by Laura Levine

RECORDS OF T

Albums

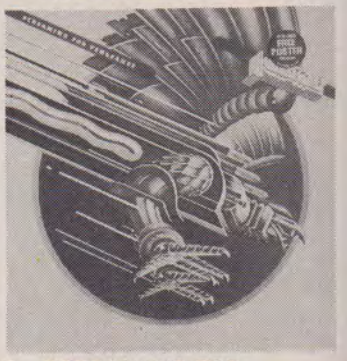


1 BLACKOUT, **Scorpions,** Harvest

2 DIVER DOWN, **Van Halen,** WEA

3 PICTURES AT ELEVEN, **Robert Plant,** Swansong

7 NUMBER OF THE BEAST, **Iron Maiden,** EMI



8 SCREAMING FOR VENGEANCE, **Judas Priest,** CBS

HOW THEY VOTED

GEOFF BANKS

ALBUMS

1 'Borrowed Time', Diamond Head, (MCA)
2 'Plug It In', Mamas Boys, (Ultra Noise)
3 'Blackout', Scorpions, (Harvest)
4 'Number Of The Beast', Iron Maiden, (EMI)
5 'Diver Down', Van Halen, (Warner Bros)
6 'Arrive Alive', Pallas, (Granite Wax)
7 'Turn Out The Lights', Bernie Tormé, (Kamaflage)
8 'The Cage', Tygers Of Pan Tang, (MCA)
9 'Squeeze Singles', Squeeze, (A&M)
10 'Chase The Dragon', Magnum, (Jet)

SINGLES

1 'Call Me', Diamond Head, (MCA)
2 'Market Square Heroes', Marillion, (EMI)
3 'Blind Men And Fools', Tytan, (Kamaflage)
4 'Twilight Zone' (7"), Golden Earring, (Phonogram)
5 'Tell Me The Nightmare's Wrong', Praying Mantis, (Jet)

ALBUM KUT: 'China White', Scorpions, from 'Blackout'

GUITAR HERO: Larry Carlton

GIG: Mama's Boys, Milltown, Eire

LIG: All three days at Reading Festival

BIRIGHTEST HOPE FOR '83: Mama's Boys

1982 was the year that I realised HM was in a worse state than I thought.

DANTE BONUTTO

ALBUMS

1 'Creatures Of The Night', Kiss, (Casablanca)
2 'Blackout' Scorpions, (Harvest)
3 'Talk Of The Devil', Ozzy Osbourne, (Jet)
4 'Straight Between The Eyes', Rainbow, (Polydor)
5 'Battlehymns', Manowar, (Capitol)
6 'Aldo Nova', Aldo Nova, (Portrait)
7 'Screaming For Venegeance', Judas Priest, (CBS)
8 'Tané Cain', Tané Cain, (RCA)
9 'Black Metal', Venom, (Neat)
10 'Too Fast For Love', Mötley Crüe, (Elektra)

SINGLES

1 'Stone Cold', Rainbow, (Polydor)
2 'Eye Of The Tiger', Survivor, (Scotti Bros)
3 'Twilight Zone', Golden Earring, (Mercury)
4 'Don't Stop Believin'', Journey, (CBS)
5 'No One Like You', Scorpions, (Harvest)

ALBUM KUT: 'Blackout', just about *the* perfect HM track.

GUITAR HERO: Ritchie Blackmore, tasteful as ever, the Schenker bros and, above all, Brad Gillis

BRIGHTEST HOPE: Tané Cain, Mama's Boys (OK Geoff?), Santers, Lee Aaron, Baron Rojo (pronounced Rocko)

1982: the last 12 months have witnessed many of the music's more OTT performers losing popularity to musically excellent but distinctly less visual artistes like Journey, Foreigner, REO and Toto. Let's hope '83 sees Kiss, Nugent, Manowar etc fighting back.

TOOTS DALEY

ALBUMS

1 'Rock In A Hard Place', Aerosmith, (CBS)
2 'Long After Dark', Tom Petty, (MCA)
3 'Signals', Rush (Phonogram)
4 'The Jimi Hendrix Concerts', Jimi Hendrix, (CBS)
5 'Ignition', John Waite, (Chrysalis)
6 'Diver Down', Van Halen, (Warner Bros)
7 Pictures At Eleven', Robert Plant, (Swansong)
8 'The Cage', Tygers Of Pan Tang, (MCA)
9 'Metal On Metal', Anvil, (Attic)
10 'Straight Between The Eyes', Rainbow, (Polydor)

SINGLES

1 'Together', Phillip Lynott (Phonogram)
2 'Chelsea Girls', Bernie Tormé, (B-side of 'Amercia')
3 'Russian Roulette', Lords Of The New Church, (Illegal)
4 'Till The End Of The Day', Cockney Rejects, (AKA)
5 'Don't Stop Beleivin'', Journey, (CBS)

ALBUM KUT: 'Jailbait', Aerosmith, (CBS)

GUITAR HERO: Ritchie Blackmore (of course) and Snuffy Walden.

BRIGHTEST HOPE: Anvil (North American Section), Terraplane (GB Section), Sleek (To prevent Vivisection).

1982: Heavy Metal became Cabaret, with plenty of Lionel Blairs about. Audiences got smart and proved they weren't total masochists or fools by not attending the poorly organised festivals.

CHAS DE WHALLEY

ALBUMS

1 'Deliver Us From Evil', Budgie
2 'Avalon', Roxy Music
3 'Chinese Eyes', Pete Townshend
4 'Long After Dark', Tom Petty
5 '1982', Status Quo
6 'Picture This', Huey Lewis & The News
7 'Completely Free', Free
8 'The Cage', Tygers Of Pan Tang
9 'The Jimi Hendrix Concerts', Jimi Hendrix
10 'Hughes/Thrall', Hughes/Thrall

SINGLES

1 'Abracadabra', Steve Miller
2 'Harden My Heart', Quarterflash
3 'Run For The Hills', Iron Maiden
4 'Frozen Rivers', After The Fire
5 'Centrefold', J. Geils Band

ALBUM KUT: 'Crying In The Rain', Whitesnake

GUITAR HERO: Bernie Torme

GIG: Ry Cooder at Hammersmith Odeon

LIG: Rolling Stones at 100 Club, Oxford St.

BRIGHTEST HOPE: The Sun (band not paper).

1982: The year I let my hair grow long again.

DAVE DICKSON

ALBUM

1 'Pictures At Eleven', Robert Plant, (Swan Song)
2 'Combat Rock', The Clash, (CBS)
3 'Signals', Rush (Phonogram)
4 'Straight Between The Eyes', Rainbow, (Polydor)
5 'Love Over Gold', Dire Straits, (Vertigo)
6 'Screaming For Vengeance', Judas Priest, (CBS)
7 'Oriental Beat', Hanoi Rocks, (Johanna Import)
8 'D.T.K. – Live At The Speakeasy', Johnny Thunders & The Heartbreakers, (Jungle)
9 'Stage-Struck', David Essex, (Mercury)
10 'Trials And Crosses', Cuddly Toys, (Fresh)

SINGLES

1 'Videotheque', Dollar, (WEA)
2 'Ghosts', Japan, (Virgin)
3 'Personality Crisis', New York Dolls, (Kamera EP Import)
4 'Straight To Hell', The Clash, (CBS)
5 'Ruff Cutts', Twisted Sister, (Secret EP)

ALBUM KUT: 'Whispers In The Dark' from 'Self Destruction Blues'/Hanoi Rocks/Johanna (Import)

GUITAR HERO: Keith Richard – any other choice negates the meaning of the term.

GIG: The Rolling Stones at the Edinburgh Playhouse 28th May.

BRIGHTEST HOPE: Hanoi Rocks

1982: belonged to the Rolling Stones.

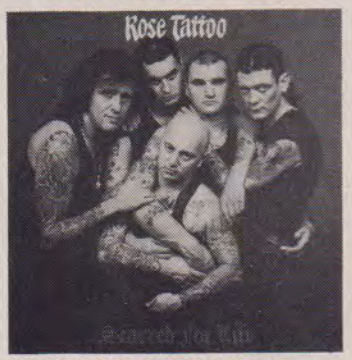
HE YEAR (The Kerrang Kritics' Choice)

4 SIGNALS, **Rush,** Mercury

5 CREATURES OF THE NIGHT, **Kiss,** Casablanca

6 LONG AFTER DARK, **Tom Petty,** MCA

9 STRAIGHT BETWEEN THE EYES, **Rainbow,** Polydor



10 SCARRED FOR LIFE, **Rose Tattoo,** Carrere

= 10 MAGIC, **Gillan,** Virgin

MALCOLM DOME

ALBUMS

1 'SOS', Slade, (RCA)
2 'Screaming Blue Murder', Girlschool, (Bronze)
3 'Blackout', Scorpions, (Harvest)
4 'Scarred For Life', Rose Tattoo, (Carrere)
5 'Assault Atack', MSG, (Chrysalis)
6 'Magic', Gillan, (Virgin)
7 'Highway Song, Live', Blackfoot, (Atco)
8 'One Vice At A Time', Krokus, (Arista)
9 'Chase The Dragon', Magnum, (Jet)
10 'Black Metal', Venom, (Neat)

SINGLES

1 'Wildlife LP', Girlschool, (Bronze)
2 'Market Square Heroes', Marillion (EMI)
3 'Heavy Metal Rock 'N' Roll', Rock Goddess, (A&M)
4 'Call Me', Diamond Head, (MCA)
5 'Don't Stop Believin'', Journey, (CBS)

ALBUM KUT: 'Sacred Hour', Magnum, from the LP 'Chase The Dragon', (Jet)

GUITAR HERO: Janick Gers

GIG: Scorpions – Southampton

BRIGHTEST HOPE: Chevy/Dagaband/Storm

1982: will go down, as far as I'm concerned, as the year when quality won over narrow-minded bigotry with the signing of Rock Goddess, Spider, and Diamond Head; as the year when rock lost one of it's most prodigal of sons in Randy Rhoads; and as the year when Iron Maiden came of age.

STEVE GETT

ALBUMS

1 'Hughes/Thrall', Hughes/Thrall, (CBS Boulevard Import)
2 'Pictures At Eleven', Robert Plant, (Swansong)
3 'Screaming For Vengeance', Judas Priest (CBS)
4 'Coda', Led Zeppelin, (Swansong)
5 'Blackout', Scorpions, (Harvest)
6 'Diver Down', Van Halen, (Warner Brothers)
7 'Signals', Rush, (Mercury)
8 'Aldo Nova', Aldo Nova, (Portrait)
9 'H20', Hall & Oates, (RCA)
10 'Rock In A Hard Place', Aerosmith, (CBS)

SINGLES

1 'Stone Cold', Rainbow, (Polydor)
2 'Burning Down One Side', Robert Plant, (CBS)
3 'Don't Stop Believin'', Journey, (CBS)
4 'You've Got Another Thing Comin'', Judas Priest, (CBS)
5 'Let It Rain', UFO, (Chrysalis)

ALBUM KUT: 'Hang 'em High', Van Halen (Warner Brothers)

GUITAR HERO: Eddie Van Halen, Michael Schenker, Rudolph Schenker (rhythm)

GIG: Van Halen at Detroit Cobo Hall.

LIG: Four nights in Detroit with Halen – survival of the fittest believe me!

BRIGHTEST HOPE: Hughes/Thrall.

HOWARD JOHNSON

ALBUMS

1 'In For The Count', Balance, (Portrait Import)
2 'Creatures Of The Night', Kiss, (Casablanca)
3 'Spys', Spys, (Capitol Import)
4 'Volumen Brutal & Larga Vida Al Rock And Roll', Baron Rojo, (Kamaflage)
5 'IV', Toto, (CBS)
6 'Restless And Wild', Accept, (CNR Import)
7 'Hellcats', Hellcats, (Radio Records Mini LP Import)
8 'Revenge', Mayday, (A&M Import)
9 'Get It On Credit', Toronto, (Network Import)
10 Tané Cain, Tané Cain, (RCA Import)

SINGLES

1 'Eye Of The Tiger', Survivor, (Scotti Brothers)
2 'Don't Stop Believin'', Journey, (CBS)
3 'Rendezvous', Tygers Of Pan Tang, (MCA)
4 'Mayday EP', Santers, (Ready Records Imorts)
5 'Jack And Diane', John Cougar, (Riva)

ALBUM KUT: 'In For The Count', Balance.

GUITAR HERO: Eddie Van halen (again!)

GIG: Toto, Hammersmith Odeon.

BRIGHTEST HOPE: Balance, Spider

1982: excellent music all round, though mainly from the States; at last this form of HM is starting to be accepted. 1983 should see full scale acceptance and more magic mayhem all round. Let's hope so.

CHRIS WELCH

ALBUMS

1 'Corridors Of Power', Gary Moore, (Virgin)
2 'Number Of The Beast', Iron Maiden, (EMI)
3 'Diver Down', Van Halen, (Warner Bros)
4 'Magic', Gillan, (Virgin)
5 'Too Fast For Love', Motley Crue, (Elektra)
6 'Scarred For Life', Rose Tattoo, (Carrere)
7 'The Eagle Has Landed', Saxon, (Carrere)
8 'It's Hard', The Who, (Polydor)
9 'Chinese Eyes', Pete Townshend, (Atco)
10 'Long After Dark', Tom Petty And The Heartbreakers, (MCA)

ALBUM KUT: Gary Moore Band: 'Wishing Well' (from LP 'Corridors Of Power', Virgin).

GUITAR HERO: Michael Schenker.

LIG: The Who, NEC Birmingham – a wonderful Polydor coach outing, complete with dinner for 40 at the Blue Boar.

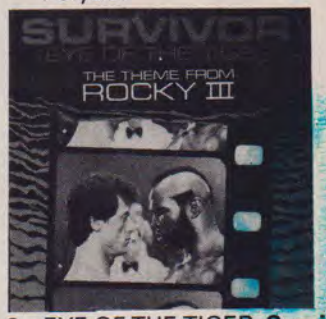
BRIGHTEST HOPE: Terraplane.

1982: Great to see the pursuit of cynicism overturned by the loyalty and enthusiasm of HM and hard rock fans who continued to go to concerts, buy records and support their local group playing loud but live. And at least among the *Kerrang!* klans older musicians and groups were not dismissed out of hand, but accepted and made welcome, as this year with the success of Asia, Rush, Robert Plant and Judas Priest. With dozens of new bands coming to fruition and straining at the leash the future looks very bright!

45s

1 DON'T STOP BELIEVIN', **Journey,** CBS

2 STONE COLD, **Rainbow,** Polydor



3 EYE OF THE TIGER, **Survivor,** Scotti Bros

4 MARKET SQUARE HEROES, **Marillion,** EMI

5 CALL ME, **Diamond Head,** MCA

pic by Ross Ha

KISS & TELL

Own-up time for Gene and da boys.

By DANTE BONUTTO.

"The new show will be the best of all time . . . we're gonna chew 'em up and spit 'em out." – **GENE SIMMONS.**

BY THE TIME this feature tugs at your *woargh!* sensibilities, Kiss, now celebrating their 10th anniversay, will be a matter of days into a 100-date, five month tour of the American Heartland.

The band's first Stateside trek in three years, it'll see them invoking their roots with a schedule including the

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more out-of-the-way places they haven't played since the early years and a 20-strong set primed to feature older/harder material and continue the revived Metallic hunger displayed to the hilt on 'Creatures Of The Night', their 18th LP.

It's a move designed to re-fan the embers of US support and show Kiss Army draft evaders the error of their ways and, while its success – or lack of it – won't be clear for a while yet, the reception afforded the album has been encouraging to say the least.

'(Music From) The Elder', the band's last studio LP proper, may have done much to raise their status in critical circles but 'Creatures', as well as gaining healthy press and airplay, has struck a more significant chord (a resounding, long-awaited *Kerrang!*) with metal-minded Kiss fans perturbed by their heroes' dalliance with conceptual, cerebral fare.

The real test of the band's mettle (and, yes, Metal), however, will come in February when the second leg of the tour takes them into the major US cities. By this time the album will have hopefully made its point and word of the new heavy metal (literally) stage-constructed to resemble a tank and likely to render AC/DC cannon about as lethal as a Dumpy raspberry will have reached America's hard rock fans, the *original* Kiss audience established long before comic-book marketing and kindergarten suppoort undermined the band's strangely subversive edge.

Good news for these fans is that Ace Frehley, with the band since early '73 and, judging from his solo album, the most riff-happy of the four, is still in the ranks despite much recent rumour to the contrary . . . or so I was told. Having never encountered the elusive Ace during previous Kiss konflabs certain nagging doubts remained, though the group's recent visit to London – part of a 10-day promo tour of Europe – provided a welcome chance to establish contact and firm-up the record . . .

"This is Tuesday so it must be London – **Paul Stanley**

A drizzly November day and the Londoon Hilton, within Corgi-walking radius of Buck House and long a sanctuary for made-to-measure twill and tweed, suddenly succumbs to an impromptu influx of denim 'n' leather.

Traditional roles are swiftly overturned and starchy, spit 'n' polish regulars left on the verge of apoplexy as the vanguard of the Kiss Army assault force, differing in accent and origin but uniform in intent, sweeps up Park Lane and through the hallowed portals, albums and accompanying paraphenalia at the ready. Some get through and make their support known, others are turned back or doomed to wander the deep-pile corridors in search of a flash of greasepaint or a tell-tale tongue . . .

Meanwhile, in a suite on the 20th floor, oblivious to these toings and froings, the four members of Kiss are responding to the nation's press – quality, tabloid and volatile glossy (that's us!)

Motioned into the suite by a large minder-type person doing a fair impression of a small dwelling, we arrive at the inner sanctum where a solitary figure is slumped non-chalantly on the settee, feet on a glass coffee table, drink poised within easy reach of mouth. The dark complexion, the look half bored, half oriental, the face like a Mount Rushmore miniature . . . is it?

"How ya doin' ". A hand extends, the voice behind a breathless Bronx drawl. "I'm Ace . . ."

"Well, I recall days in the city,
And I think back, oh what a pity,
Remembering how it wasn't pretty,
Everyday life in the city." – **Ace Frehley, 'Hard Times'**

A punk, in the strictly American sense of the term, with a street-corner look exaggerated by the after-effects of a bottle fight and a recent car crash (of which more anon), Ace, dubbed 'Mr Excitement' by his colleagues, is as aloof off stage as on. Information isn't so much offered as extracted, his response to questions being often no more than "yes" or "no", followed occasionally and quite alarmingly by a piercing laugh, all too expressive for one who barely flinches – AWK!AWK!AWK!

"As you can see, I'm still in the band," he informs, as we're joined by Paul and Eric Carr, Gene being still tied up with a man from the **Daily Star**, though since the band took time off to record solo albums in 1978 stories concerning his departure have been rife, some citing an over-dependence on alcohol as the reason.

"Well, I've always liked to belt a few down," he admits, "but it never gets to the point where I can't function."

Indeed, Ace remains adamant that at no point over the past few months has he been ex-Kiss though he concedes that, in the odd moment of frustration, he may have spoken, or at least been quoted, to the contrary. His recent lack of visibility it would seem stems directly from a serious car crash in July.

"I was laid up for a couple of months," he explains. "The band was recording in LA but the doctor's orders were to stay in bed. I had a pinched vertebra and I broke my ankle and my nose."

Though not chewing on any bullets at the moment, Ace still requires a healthy ration of pain-killers to keep him active and, due to the recent weakening of back and ankle, has decided, for the time being anyway, not to follow the example of the others and get back into platforms, finding the baseball-type boots he adopted circa 'The Elder' a good deal more comfortable.

"My doctors are telling me to go easy and it's still not 100 per cent sure that I'll be able to take the gruelling schedule of the tour – we'll have to see."

Why did you keep the accident so hush-hush?

"Well, the thing is when you put out something like that people blow it up and get things out of proportion. I heard there were rumours I was dead! I just laid low . . . I needed the rest anyway."

Which leads us to the question of whether or not the guitaring on 'Creatures' is down to Ace. Certainly it doesn't sound like him, but when I put this to the band's business management the answer was: 'that's because he's been practising' . . . . Never!

"What happened was the band came back to New York and I did some overdubs and some solos but that was it. Most of the guitar work was put on to Paul and he came through with flying colours."

There was also a rumour (might as well deal with them all while we're at it), that Balance guitarist Bob Kulick, a friend of Paul's who once tried out for Kiss, flew over to the Record Plant in LA to lay down some solos. True?

Paul: "Bob did come out, yes, but he doesn't play on the album. When I couldn't handle things – and I don't consider myself the ultimate lead player – another friend of ours came in and gave a little help."

Who was that?

"Oh . . . nobody you'd know . . . it's one of those mysteries."

"One of those mysteries of life," echoes Ace, clearly enjoying the intrigue, "AWK!AWK!AWK!"

While the last few months have been fairly traumatic for Ace, and no doubt wife Jeanette, he's still managed to come up with some new songs, seeming particularly pleased with a freshly written opus called 'Rockin' With The Boys' (a typical Ace title – no concept here!)

Having his own 24-track studio, built into the ground at his house in Connecticut, he can experiment with compositions to his heart's content, though he also uses it to work with friends and other groups and it many one day allow him to realise his ambitions in the production field.

"It's always been my dream to have a studio because I'm into the engineering side, I like that end of the business as much as performing onstage. Prior to moving out to Connecticut, I had a condominium in New York and I built an eight-track studio in the attic there."

"When will the tour end?
Probably when we collapse . . ."
– Paul Stanley

Though it's now some two and a half years since Eric Carr replaced Criss in the Kiss line-up, he's still regarded as something of a rookie by US fans, the current tour of America being the first real opportunity they've had to see him in action.

"Y'know, when I first joined the band I was expecting a lot of resentment," he explains, "but it never did materialise. Kiss fans, because they're so loyal, were just glad to see the band carrying on."

"What it comes down to," says Paul, "is that Kiss is much bigger than anybody in the band because it's a philosophy and a commitment to a certain attitude. When Eric joined he made things that much stronger and after his playing on 'Creatures' he doesn't have to justify himself to anyone."

The drums, recorded on 11/12 tracks in an empty rehearsal hall

GENE: "Around 1978, I totally lost it. I didn't know who I was . . .

ACE: "I've always liked to belt a few down . . . "

All pix by Ross Halfin

at Record One Studio in LA, are indeed spot-on, a comprehensive exercise in Bonhamesque cudgelling, and the actual *sound* perhaps the most potent since the first Montrose labum.

"I really don't think there's another album that comes close to it," continues Paul. "I mean, I'm a big fan of ours, though we've done records I wasn't overwhelmed with. I'm not very fond of 'Unmasked', I don't listen to it anymore."

Being essentially heavy pop, it was an album that disappointed many of the band's hard rock followers too, a group who found even less solace in its follow-up, '(Music From) The Elder', a full-blown concept job featuring a male choir and the American Symphony Orchestra! It was all a long way removed from 'Rock 'N' Roll All Nite'.

Prior to recording 'The Elder' the band did, in fact, start work on a rootsier album and got as far as recording an embyonic version of 'Nowhere To Run' as well as other, as yet unheard, songs like 'Reputation' and 'Deadly Weapons', but then they gt involved with Bob Ezrin (producer of 'Destoyer') and Morpheus, Mr. Blackwell and the Order of the Rose took over . . .

"The direction of the album was very much Bob's," says Paul. "We felt almost dependent on him."

"He hypnotised us," adds Ace with a grin. "We lost sight of what we really are . . . I don't hate the album but I'm not crazy about it either. Basically, I'm just a HM guitarist, that's my forté, and I don't think it's indicative of Kiss."

Without 'The Elder', though, a chance for the band to extend and explore, we might not have had the grassroots attack of 'Creatures' and, with the whole 'Elder' project now sitting on the shelf, the next LP, set to be recorded in June, will be in much the same vein.

"It lets people know where our hearts lie," says Paul, the statuesque figure of Gene Simmons looming at last in the doorway. As he settles into a chair the conversation turns to the stageshow, a quantum leap that reduces his rock-star cool to instant, boyish zeal.

"It's just the best," he enthuses, leaning forward, "it kills! We push all this low-end through the soundsystem and the organs inside your body literally shake. It's the ultimate rock 'n' roll statement!"

Eric takes up the story: "Sitting on top of the turret is like being God, if I can borrow an expression from Gene . . ."

Simmons demurs.

". . . the turret moves out, it swivels from side to side and there's smoke and strobe effects too."

"Hey, but you gotta be careful running back," warns Ac e, "I've bumped my head on the barrel a few times."

And does it fire?

"Oh, yes," assures Gene darkly, "it fires . . ."

"It's basically the Rocky III mentality. When you're totally aware of what you have and why you wanna keep it, then you can go out and kill." – **Paul Stanley**

With Kiss now managing themselves to all intents and purposes, they feel they're once again in a position to respond to the fans – their ultimate bosses – but there was a time, they admit, when they became too far removed from the basis of their support and, taking that support for granted, lost their hungry edg . . .

"Initially, we were flowing against the stream," recalls Gene. "There was no glam, no glitter, no spectacle yet we were walking the streets with hair teased, wearing leather and chains and eight-inch heels 24 hours a day. People looked at us like we were freaks but we didn't care, we were proud – we knew our way was the true way. Then at some point, I would say around 1978, I totally lost it; I didn't know who I was or where I was going."

Ace: "I think it began when we did the movie ('Kiss Meets The Phantom') . . . Hollywood can affect you like that, it's not real."

Paul: "For a while we got dazzled by everything that was going on around us. People were saying: 'why don't you have a half hour TV series?' There was talk about that and it was easy to get caught up in all this crap and forget that 10 years ago we were in a loft, without heat, on 23rd St (NY), rehearsing every day and having cheap wine and turkey sandwiches for Thanksgiving. You kinda forget all that."

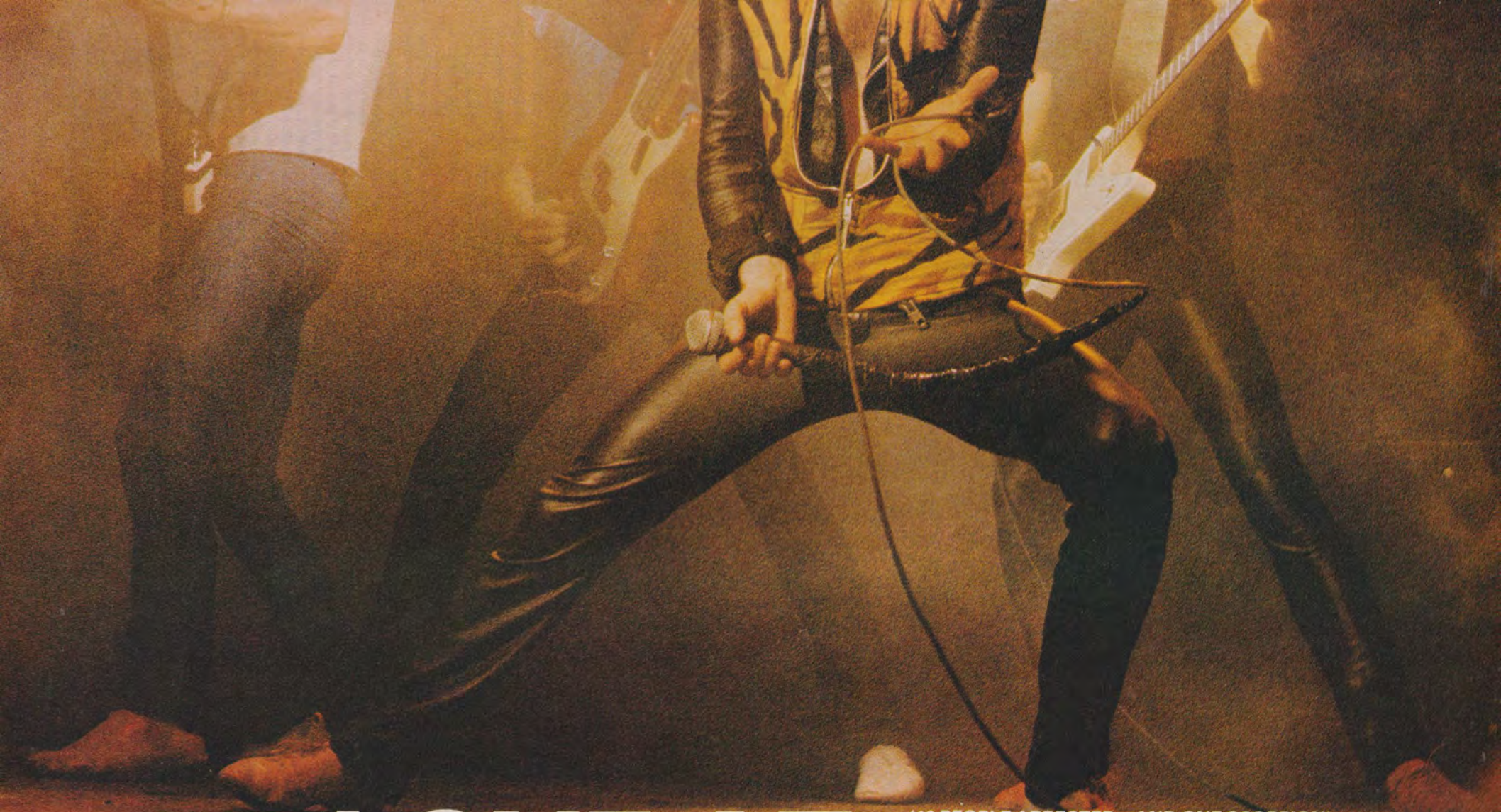
Busking downtown Manhatten, using egg-cartons to insulate the walls of the aforementioned loft and the early days touring as support, their equipment often falling foul of jealous headliners, these things are now firmly etched into the collective Kiss consciousness. So late next year when the now infamous tank rumbles over this fair isle, we should be in for a treat.

Here's to the next 10 years!

PAUL: "We got dazzled by everything"

TEUTONIK ATTAK

pic by Ray Palmer



LOVE AT FIRST STING

Scorpions in the USA

'40 PEOPLE ARRESTED – AND ONE SCORPION' ran the headline in a Texan daily newspaper the morning after the Deutsch rockers had played a gig in Corpus Christi. While fans had generally been nicked on drink and drugs charges, it turned out that guitarist Rudolph Schenker landed himself in jail after causing a disturbance back at the hotel bar.

"It was unbelievable!" recalls the German axe hero. "The only thing I'd been doing was throwing a few things around in the bar when the manager came up to me and said 'You must leave!' When I asked him why he told me to come to his office and the next thing I knew I'd been handcuffed.

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"Then the police arrived and were told 'This man is dangerous . . .' *So they took me away and I ended up spending four hours in a cell, which was my first experience in an American jail.*

"The funny thing was that on the way there were loads of Scorpions fans shouting 'Let him go! Let him go!' Eventually I was released and on the way out the policeman recognised that I was in Scorpions and asked me for my autograph and some LP's. I didn't mind giving him my autograph but there was no way I'd let him have any albums after what I'd been put through!"

Despite all that, the Scorpions recent American visit was their most successful Stateside outing to date, which firmly established them as a major hard rock concern. In the vinyl stakes their 'Blackout' album turned gold after rising to the Top Ten and their concerts sold out across the nation.

But this success has taken years of hard graft. Having started out in Germany during the early 70's, they first came to Britain in 1976, although it wasn't until three years later in '79 that they made their mark in the UK in a sizeable way. That year saw them headline the Reading Festival, as well as enjoying considerable acclaim for their 'Lovedrive' album. Since then, they've never looked back.

In America, 1982 proved to be an extremely good year for the band. After touring Europe, they embarked upon a series of 'special guest' dates with Rainbow in North America and blew up the proverbial storm. In some cities they were going down better than Ritchie and co, although they won't boast this fact at the risk of causing unrest between the two groups.

"I don't like saying 'We're the best' or anything like that," states Rudolph. "Some of the gigs were better for us and it was good because it then got Ritchie thinking. 'What can I do to better them?'. I like to look back at that tour as being a good package. It had POWER *and whether Scorpions or Rainbow went down better doesn't really matter because I think that every night the kids went away feeling that they'd seen a very strong all-round show. It was a great time for us and both bands got on really well together."*

(For more about the tour, see page 34).

Following the completion of the Rainbow dates, the Scorps set off on a tour of their own and fared extremely well. Throughout the whole of '82 ticket sales were very low in the States, but the Germans had little difficulty in selling out most of their shows as 'Blackout' secured a steady chart position. . . .

As stated earlier, it took the Scorpions a long time before they attained international recognition but their success has certainly paved the way for more Deutsch metal outfits. In fact there are a number of interesting bands surfacing from the fatherland these days like ACCEPT, VIVA, CROSS, BULLET and former Scorpion Ulrich Roth's ELECTRIC SUN.

Who will be the next to follow in the footsteps of the Scorpions remains to be seen, but over the next few pages* Kerrang! *shines the spotlight on some of those Teutonic contenders . . . read on!

WORDS OF ROTH

ULI JOHN ROTH: "I've always b

IN THE words of Kate Bush: "Wow! Amazing!" It may indeed sound trite, but those are the only two words I can summon to describe my feelings after meeting Uli John Roth, guitar exponent extraordinaire and certainly the most intriguing character I've had the pleasure to meet in my days of rock 'n' roll journalism.

For Uli is more than an excellent guitar player; he's a thinker, a deep thinker and a man of many talents, unafraid to divulge aspects of his nature which most musicians either have not thought about or are unwilling to reveal.

His words are intriguing. They put you on edge with their certainty and their fire. They make you look at your own views from a completely different angle. They are so powerful that they can turn you upside down and make you think . . . well yes, "Wow! Amazing!"

It was really the ideal setting in which to probe Uli on so many topics; to talk about his band Electric Sun and his own character. We sat by a pool in the French countryside near to where Uli was playing one of his all-too-infrequent live gigs, on a beautiful evening when the sun was just setting and while that may sound corny in the extreme, if you can picture the mood and the atmosphere you'll understand how bowled over I was by this charming gentleman. He was warm and friendly, certainly not the cold teutonic iceberg.

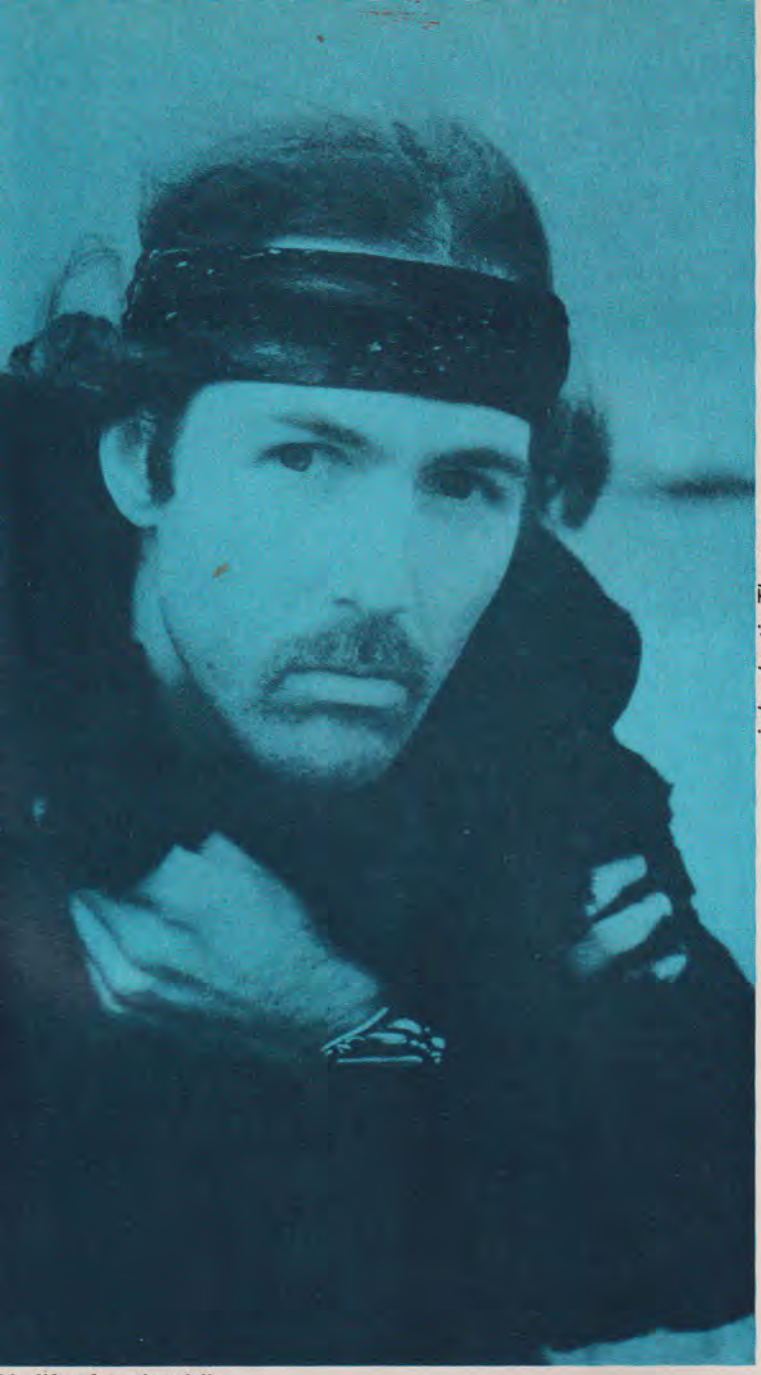
"The Germans are not cold as a race," he proffers, "and, anyway, I don't really like the term 'race'. I prefer 'nation'. The people are cool in the North and very warm in the South, but I believe that all over the world people are basically the same in their hearts.

"It has to be admitted that the traditions and even the landscapes of a country do help to form some kind of soul of the nation. Germans are a little stiff and they're very straight. When they don't like you, they show their feelings. The English are certainly gentler with each other. They have common sense and they show that.

"There's always a humour involved in what they do whereas the Germans are more straightforward and abrupt. The English know how to handle each other whereas the Germans overdo everything in pursuit of perfection.

"There's a greater level of maturity in Britain. They obey laws because of their common sense whereas the Germans might obey because of the authority that hangs over them. Of course, it's very dangerous to generalize – there's good and bad in every nation, but the air in Britain smells of freedom and that's why I live there. I feel at home in Seaford."

Seaford, the place where Uli has had the freedom to develop his many, many talents during the time (far too long for him) when his creation, Electric Sun, has been unable to gig and record as much as might be



pic by Justin Thomas

in life after death"

expected owing to the usual contract hassles coupled with a lack of basic cash.

"I've had a very valuable time while things have not run as smoothly as I would have liked with Electric Sun. I try to be creative wherever I can and so I've developed some other talents which I haven't had the chance to do since the age of 14 or 15 because of work commitments. I've drawn some things, I've written a lot and naturally I've developed my musical abilities to a greater extent. Obviously I've practiced guitar but I've also improved a lot on piano – I think I will become very good – and I've been taking some singing lessons to improve my voice. Things are much better now."

Indeed, it was Uli's vocals that displeased more than anything on his two Electric Sun albums, 'Earthquake' and 'Firewind', but, as he explained, it's been a whole new experience for him since he quit the Scorpions (a brave or stupid move, depending on how you view the man's mind!) to forge his own path and, I suspect, gain a stronger identity for himself.

"Things have been very different with Electric Sun. I had to grow into it and I feel that I've done so now. When I was a member of Scorpions, I only had to play a few solos and sing lead on some tracks, but I have to do everything myself now. It's been a lot more demanding but consequently a great deal more rewarding too. The only thing that matters to me is that I progress and from my point of view I've got better."

I ask how he feels he's improved?

"Oh, in a lot of ways. For example, when I was a kid, if I saw someone who played really fast then I thought that he was it. Now I've come to realise that you can sometimes be better by being slower and even technically simpler. I know now that it's only the music that matters and that music is everything, played fast or slow. If you have two guys who prepared a speech, would you prefer the guy who read it as fast as possible or the guy who delivered his speech as it should be done? What matters musically is melody, rhythm and harmony and the ability to form a living being, a song. You have to master the technique of playing guitar but never get stuck there. It's only a means to an end."

Judging by the strength of Electric Sun's new songs played at the gig that night I would say that Uli is now beginning to accomplish some of his musical intentions. It was a joy to witness his creativity expand into some kind of recogniseable form. Uli too is pleased with his progress:

"I'm very content with what I've got now. I needed a break, and while there's nothing laid down on tape as yet, it's all there in my head. I have 40 tracks written and enough material for two and a half albums, although some of those tracks are not suitable for Electric Sun.

'I've always tried to do things to the peak of perfection, and now I can attract inspiration when I want it and even rule it. My guitar playing is very emotional but there's a lot of thought behind it. Live, I want to give everything to the audience in a sharp burst but it's different when I'm composing. I'm not exactly on the ground when I write but everything is still well thought through. Maybe I can almost finish something in about an hour, but I then have to shift things around and polish them up and that takes a lot of time. You reach a certain level of inspiration.

"I don't read a lot but when I do I read intensely. I read philosophical works and my heroes are the great Greek philosophers such as Plato, Aristotle and Socrates. I also like painters such as Michaelangelo and Leonardo da Vinci. These experiences spark off something in me, they drift through and put me in a trance-like state and that's how I write my music."

Aristotle and Leonardo da Vinci finding their way into the pages of *Kerrang!*? I'm sure you can hardly believe your eyes. Yet with a character as interesting as Uli it would be a great shame if you were to lose the opportunity of getting to know at least a little of the man behind the Strat. No? Let Uli himself explain:

"What depresses me about the music papers is that they never print the parts of the interview that I found most interesting. They think that the public is only interested in the superficial and I can't believe that! As a kid I always wanted to go deeper into the musicians I was reading about but the music papers never offered me that opportunity.

"I accept that the papers always have one eye on sales figures but they should surely be interested in the quality of their publication as well as its sales. The artistes don't have the opportunity ro really talk to the people and let them know what they really think because there's always someone in the way saying: 'This is interesting, but this isn't'."

Returning to Uli's state of mind when he settles down to write songs, it really has to be asked what signficance he attached to drugs. The vaguely 'hippy' talk, 'trance-like states' and Uli's undying devotion to Jimi Hendrix and his era (though he's most anxious to stress that his role is in no way to act as some second-rate copy of the original!) would suggest that he . . . er . . . dabbles, shall we say.

"No, I don't get my experience from drugs. I did all those things when I was a kid but they never gave me anything. It was an experience but it was nothing lasting. I get into things by meditating because it's that which puts me on a higher plane. In fact, if I take drugs, it brings me down to earth level. I wouldn't be as good even if I did something as mild as drink two glasses of beer. If I take even booze, I'm no longer subtle, I'm not in tune."

All very cerebral of course, but then why not indeed? If a man possesses an intellect, then why feel ashamed to use it? As we talk of probing for ultimate experiences, I'm inquisitive to know about Uli's feelings regarding death, surely the ultimate adventure.

"I certainly don't view it as the ultimate in the sense of finality, because the ultimate thing is still to come after death – I know so. From the age of about five I knew so and no-body had to tell me. I was always sure that there was life after death and that the spirit cannot die. It is the spirit that moves you, not the flesh. If I didn't believe in life after death I wouldn't work in the way that I do."

Religious overtones without doubt. Does he believe in religion in the conventional sense?

"I'm not sure. I do believe in what The Bible says. I do believe in Jesus and that he is our master. For me he's the Son of God, but you can gain a lot which to me is religious from merely looking into the water or sitting alone thinking. I get plenty of letters from people who also believe in this and I can see that they understand – if I can justifiably say so.

"People still don't understand each other totally, but I'm optimistic about the future. We must all play our part in the world and in the universe and we've got to stick together. Peole must give, not money, but of themselves, from inside. That's what I'm trying to do through my muisic."

With that, Uli John Roth drops a pebble into the pool, looks me in the eye, then gazes into space, knowing something of life (the key word) based around his music. While I'm not totally enthralled by that music, maybe we all know a little more now.

HOWARD JOHNSON

TEUTONIK ATTAK

ACCEPT : N

pic by Ray Palmer

O SUBSTITUTE

HOWARD JOHNSON reports from Solingen, W. Germany

IF YOU SHOULD chance to pass through the German city of Solingen then direct your path towards the local branch of C&A and tenderly place

continues over

TEUTONIK ATTAK

from previous page

your puckers on the forecourt of said departmental store as a sign of respect. For it was on that very sacred spot that I first met the members of a band that is surely the saviour of the equally sacred term *Heavy* Metal. You'd better Accept that as Gospel! What am I waffling about?! Let me expound!

15 hours of travel by boat and train with precious little to occupy the mind is about as funny as a Nuclear Holocaust, but that was the torture which photographer Ray 'ask me anything about sex' Palmer and myself had to endure recently as we trekked from London through Holland and on to Germany.

Do you know what? We'd do it again, for the band that we met over the hills and far away will surely one day mean as much in your minds as Sabbath, Quo, AC/DC or indeed any of your personal favourites. Quite simply, the five German guys who have linked to form Accept have produced the most exciting and utterly excellent HM band in a long, long time.

You may well know of my preferences for the more melodic side of Metal, those American bands who actually know how to write songs, but when an outfit arises that plays no-compromise Riff Rock with dynamism and basic, balls-to-the-wall excitement, then there is precious little to touch it and submission to excellence is all. Accept is that band.

Accept has been in existence in some form or other for about the last 10 years but it was 1978 before a reasonably stable line-up was achieved and a deal with the German based Metronome label secured. Since the first, self-titled album appeared, the band's stock in trade has been ultra-heavy music, always spiced with the imaginative touches that tell you here is something special.

I've followed their progress through 'I'm A Rebel' (which actually appeared in the UK on Logo), 'Breaker' and of course the latest opus 'Restless And Wild' and have grown more and more intrigued by the growing maturity of the band. That's not to mention their policy to become mind-bustingly heavier with each release – and if you know the decibel level on Accept's first album then you'll realise just how heavy they are now! Then again, maybe you *do* understand already.

The *Kerrang!* office has been flooded with many, many requests for the Accept appearance and, I quote, 'a feature on one of the few real Metal bands left'. Which brings us back to where we started ... Solingen, typical of many of Germany's in-betweenie towns/cities.

It's a pleasant, but faceless, so it strikes one as all the more amazing that it should have produced a band of such distinctive character. Accept's personnel – Udo Dirkschneider (vocals), Peter Baltes (bass), Wolf Hoffmann (guitar), Stefan Kaufmann (drums) and Herman Frank (guitar) – are, with the exception of latest recruit Herman, all natives of Solingen or nearby Wuppertal. The new guitarist linked up with the band around four months ago, replacing one Jörg Fischer, so it was this topic which opened our conversation the morning after our arrival.

Anyone who is familiar with the first three Accept albums will realise that the sound of the band was based around the twin lead attack of Wolf and Jörg. There was no rhythm player as such, both axe merchants switching and playing in harmony with devastating adroitness. Things seemed to work well, so why the change? Wolf answers:

"It was basically a clash of personality rather than any musical problems. We're a very close unit with everyone giving his all for the band, and when someone decides that he can no longer give everything, then that unit breaks down. That was the case with Jorg and so we reached a decision as a band that he would have to leave."

The departure took place directly after Accept's 1981 UK tour as support to Judas Priest – and that fact I'm sure will surprise a lot of people. Their UK appearances were probably the most underexposed gigs by a Heavy Metal band in the last five years, which is truly criminal for a group of such class. Was the tour of Britain worthwhile in view of this? Stefan's excellent English is equal to the question:

"Of course it was worthwhile, but it was a real pity there was no promotion for it. People simply didn't know we were playing! The reaction of the crowds wasn't as bad as people had warned us it would be for a support band, though. We were told that no-one would listen but people did and at least we didn't get booed off. We had to pay for that tour out of our own pockets and we will never do that again."

Accept's lack of exposure in the past would seem to have been due to their affiliation with Metronome, a German label on which the Scorpions' 'Lonesome Crow' album originally appeared, but which has little contact abroad regarding worldwide release of albums and the ensuing promotion which is always needed to gain popularity. Fortunately, the band's contract has now expired and things are looking brighter.

"We left Metronome because basically they screwed us up." Stefan is openly bitter. "It's a small label which only gets albums into other countries via tiny import outlets. We knew we'd outgrown them and as soon as the contract expired, we left to join Dieter Dierks' (Scorpions supremo) company. Things should run a lot smoother now because he knows what he's doing.

"We've had enough of people not handling our affairs properly. Look at 'Restless And Wild' for example. The cover was diabolical. No mention of band members, producer, nothing! We had enough problems with that album and we certainly don't need that kind of shit!"

The stunning quality of 'R&W' (grab a copy right now) is all the more astounding when Wolf explains the trials and tribulations behind its recording.

"Jörg left the band before we even started writing and composing but we needed an album quickly so we had to go ahead without the second guitarist who is so important to us."

Why didn't the band enlist the services of another guitarist post-haste then?

"Well, it's not only quality you have to look for when you recruit a new member. Firstly, you need a good personality. We tried 20 or 30 guitarists before we found Herman – you could see almost immediately that the others weren't right for us.

"All this time we were also recording, so we had to get a friend of ours, Jan Kömmet, to help us out and play on the original dirt tracks just to help us get the feeling. When the basic numbers were down, I had to go back and overdub everything."

Those 'dirt' tracks are actually somewhat different to the final product – verses were reshuffled, lead breaks altered and a complete lyric, originally titled 'Flaming Guitar Fire' re-written as 'Get Ready' whcih opens side two.

"What we did was put the rough mixes of the songs down on tape then take a couple of week's break to have a good listen to what we'd done, test other people's reactions and iron out any problems that we found," says Wolf.

So how has Herman been fitted in? Wolf again:

"I saw him playing in a small band around the Nuremburg area and brought him up to play with us for a few days. Things worked out right away on a personal level and the only problem was to get the songs into good shape and organise the stage choreography with him.

"It would have been nice to finish the album then go straight out on tour which is what we've always done before, but I had to build up the same understanding with Herman that I'd established with Jörg over four years. We played very well together but Herman has another style and learning to play harmony solos the way we do isn't the easiest of tasks. It's bound to take time."

All of which resulted in a six month gigging lay-off for a band which, believe you me, looks to be very, very much a live outfit, if photos of their current show are anything to go by. It's a travesty that Ray and I just missed their first gig since their problems, down in Munich – I'm positive it would have been a stormer. But that's by the by. How did the members react to their enforced lay-off? Did good feeling endure? Stefan:

"We've always spent a lot of time together, still do, and after five years or so we're having a little bit of success. I'll tell you a story. We once had some break-ins at our rehearsal rooms whereby the thieves broke down the door to the place. The only thing to do was sleep on the floor there in the middle of Winter to protect the gear. Feelings grow more forceful during bad times and now that things are going better they get stronger all the time.

"It's like a marriage. If we were simply five musicians working together there wouldn't be any kind of feeling on record or on stage. Many people have told us that we are five people playing *together*. We generate that feeling! We fight together and for each other."

Amply displayed this is too on 'Son Of A Bitch', Accept's most vitriolic lyrical statement to date, which appeared on the excellent 'Breaker' album.

"That was written when we had a lot of contract hassles. Everybody screwed us up, and I mean *everybody!* So we wrote this song for all of them – producers, managers, Metronome. It was exactly as it was in the lyric. They said the usual shit: 'Come on, we'll make you a star. Just sign this and that'. And of course we did, being young and not knowing what would happen."

Stefan is proud of the creation:

"We had to record another version of the song called 'Born To Be Whipped' for the radio. We changed lyrics like 'kiss my ass' to 'kiss my arm' and one came out as 'cook socking fother mucker' (work it out!), so it was a kind of compromise that allowed us to retain our integrity. We will always fight back and we will never give up on ourselves or on Heavy Metal ... never!!"

COPY

VIVA LE DIFFERENCE

"I'LL be lazing on a Sunday afternoon," to quote Mr Freddie Mercury, would be an ideal way to describe my mood during this first encounter with Germany's Viva, were it not for the fact that the Mulhouse Open Air Festival was actually taking place on a Saturday.

Still, there I was, as I sat in the grass on a hot afternoon, a glass of wine in hand, surrounded by a mere handful of French natives, watching a bill that had seen much potential attractions as such potential attractions as Hawkwind drop from it faster than National nags at their first encounter with Beechers.

A distinctly hippyesque aura hung over the site, a mixture of apathy and intoxication, only broken by the occasional violent outburst from over-indulgent French youths determined to kick and punch indiscriminately until we spectators were treated to an amusing new game entitled 'Spot the security, Spot the punter' as both factions appeared to be highly supportive of one helluva ruck!!

Confused? I too was bewildered by such conditions which have nowt to do with yer local Odeon; even more so in view of what faced me on the stage – a crew of six young people who by the nature of their stage clothes (satins, frills, spandex, leathers) have obviously already elevated themselves to genuine super-star level, but whose music on this particular afternoon did not even come close to scratching at the feet of hardened professionals like The Scorpions, Journey et al.

Sound problems were so bad that the band took it in turns to lose the power in their particular instrument before the whole PA finally ground to an ominous halt. Events were decidedly shambolic but the Viva gig was resurrected after about three quarters of an hour to much ecstatic French fever.

Perhaps, like myself, the French Metallites had lent ears to Viva's second album (their first to have broken out in any relevant way), 'What The Hell Is Going On!' with an exclamation mark rather than a question mark, for the music contained within is quality hard rock, ballsy and basic enough to allow you to toss your locks while intricate, soulful and melodic also. Guitarists Andy Fach and Ralph Murthy, while by no means virtuosos, have the ability to weave reasonably skilful patterns in front of the band's backbone of bassist Andy 'Waldo' Kawaldt and drummer Martin Pietschak.

The remaining two Vivas are keyboardist Barbara Schenker (the reason for the interest in this band, of course, as she's the little sis of Rudi and Michael, but more of that later!) and vocalist Marc Paganini who worries me most with regard to the future of Viva. Certainly he's pretty enough and he obviously enjoys his position as the centre of attraction of stage, but his voice is weaker than your average lager. distinctly distressing live.

I wouldn't be surprised if his ego were to cause future problems too, as he's both cocky and arrogant. He signed autographs at the front of the stage during headliners Samson's set and later came out with such guff as: "say hello to all my English fans", without the merest hint of self-parody. With an image as blatantly over-the-top as theirs, the last thing Viva need is an egotist! Fortunately, however, guitarist Andy Fach was far more communicative when I asked him about the gig's sound problems:

"We had a terrible sound today and it was a very poor gig," he openly confided. "It was a real waste of energy, but this was our first French show and you need a lot of luck to perform well at open air festivals. We've been gigging extensively in Germany, Belgium and Holland and have never had problems there, going down well in general, even if we don't really enjoy playing in Germany. Audiences are very cold there."

Hardly the way you'd describe Viva's flamboyant style.

"You couldn't call anyone in this band cold, even if that is the case with a lot of German guys. We go out and enjoy ourselves with or without sound problems. Everyone has his or her own personality and there's no dictating on that score 'cos it's important to us to be individuals."

Individuality is something of a problem for most German bands, invariably linked by lesser journalists with Scorpions, those mega-wonderful, mega-successful Hannoverians. The pain is eased little by Viva too being Hannover based as well as having Barbara knob-twiddling and, when I mention this to Andy, he's piqued and obviously used to handling this particular problem:

"We are not the same as Scorpions. We don't want to copy other bands, especially not Scorpions and anyway, most German hard rock bands come from Hannover now. You can't really define hard rock and put all bands in the same category. We make Viva-Rock, it's not what you play but how you play it. As regards Barbara, it does get a little wearing to be always asked about her and that makes it difficult for the band to grow up with her present. She wants to be Barbara Schenker which is best for everyone."

HOWARD JOHNSON

Cross of iron

I CAN'T say I was altogether happy about this assignment. Reports had filtered down from the Kerrang! *office that after their last review (issue 21) an enraged manager/minder had stormed the building searching for the wretched hack who had perpetrated this grisly crime, one Nick Kemp.*

In reality, Cross are quite an affable bunch of musicians simply trying to get ahead. Are they selling themselves by sex alone, I wondered. They firmly denied the suggestion despite the obvious central attraction of a female vocalist. They may find a record company has different ideas, though, once they achieve the prime objective of this visit, to sign a deal. RCA, CBS and Carrere have already expressed a keen interest, they said. Sex, after all, has always been easier to sell than talent.

But back home? The German HM market, I'm informed, is very small; even the Scorpions, apparently, have trouble shifting plastic and rarely tour in a country dominated by electric pop.

How did they react to the Kerrang! *review?*

"We thought it was unfair because a lot of it just wasn't true. It was only his personal opinion but our manager wanted to sue him (N.K.) because he tried to make out Eveline was a bitch, and she's not!"

"No," she smiled at me very prettily, "I'm not."

Time to test the water, I decided: let's talk about politics.

"Why do you want to talk about politics?!" The reaction is vehement in the extreme. "It has nothing to do with our music!"

But surely right-wing groups in Germany find their strongest support amongst the youth that Cross are presumably writing for?

"No, we have nothing to do with those people."

Dead end, I suppose. So we talk about the band's musical influences, Hendrix and Deep Purple; about videos ("We are already making one"); about their beginnings in Bonn, "playing psychedelic music in 1976" (German fashion runs about eight years behind the rest of the world – watch out for the New Wave of German Heavy Metal in 1986!!); and their love of performing live (smell of the grease paint an' all that).

Conclusions? It matters not a jot what the likes of Kemp or I say, Cross are going to stick it out, playing the music the way they like it until they get a deal. DAVE DICKSON

The Eloy concept

AIN'T IT strange where you can pick up on new stimulants for the greatest drug of all – music?! Eloy is one such case, my first contact with their strange blend of techno, symphonic and hard rock arising when my attention was drawn by their 1980 released 'Colours' album in a record store in of all places Spain earlier this year.

If that doesn't prove that rock 'n' roll is the international language. then I don't know what does – and it works! While I wasn't 100 per cent impressed by the Germans' efforts, the melodic quirks on 'Colours' were sufficient for me to make a mental note of a new talent discovered.

With the UK release of 'Planets' earlier this year, Eloy the name returned to the brain, impressing more distinctly this time, and I arranged a meeting with Eloy's mastermind guitarist/vocalist Frank Bornemann to discuss his particular brainchild. Of course, I picked his brains on the most intriguing point first. Why had it taken 10 (yes, you read correctly) albums before someone, somewhere was willing to take the plunge and release Eloy product on the British public?

"It is rather strange," muses Frank, in the typical German manner of quiet, thoughtful understatement. "We've sold the most albums of all German bands in our homeland, over a million, and yet EMI UK didn't like the music and thought it didn't have a chance in Britain. EMI Germany is very good for the domestic market but doesn't have much idea about selling its home-grown acts abroad."

All of which has led to much wheeling and dealing on the part of Heavy Metal Records to secure the rights for UK release of Eloy material (and yes, I really like this band Paul!). Something of a contradiction it is too, for while Eloy could happily slide into the niche of melodic, cosmic or techno rock, no way are they Heavy Metal in the 'chunga-chunga, get down and rock out' mould. Frank isn't unduly worried:

"It's really just a name isn't it? You're right in that we aren't a Heavy Metal band in the traditional sense of the words, but then again the label is expanding its horizons now and doesn't want to release just HM music."

How about the huge difference in dealing with a massive corporation such as EMI in Germany on the one hand and moving to what can safely be called a 'less than mega' concern in the UK on the other?

"We've had no problems at all as far as the size of Heavy Metal Records is concerned. They really seem to believe in the band and are certainly working hard for us. It may just be that a smaller label can see what's needed for one particular band that little bit more clearly."

'Planets' itself is merely the first half of one complex story dealing with worlds far away from our own, good and evil spirits and other such guff! It's far too complex for me actually, and while my usual lyrical fodder revolves around such tremendous truths as 'I wanna rock 'n' roll all night/And party every day', there can be no doubt that such titles as 'On The Verge Of Darkening Lights' and 'Carried By Cosmic Winds' fit the feel of Eloy perfectly. This is unashamedly 'concept' material!

"I've always enjoyed the idea of a concept, of developing a story, because the ideas and themes which I dream up are so wide that they can't be expressed in just one song. Take 'Planets' for example. It was to be a double album at first to encompass all that I wanted to express, but we had problems with our drummer during the recording, so we decided to put out the half that was completed and release the rest of the saga at a later date."

That second half, named 'Zeit Zu Wenden' or 'Time To Turn' if you don't happen to be familiar with the old 'Deutsche Sprache', will soon be in the racks of your favourite record store, once again courtesy of HM Records, so that you can discover how things turn out on the planet Salta. In fact, the triple-T has been available in Germany for a good six months already, so wouldn't 'Planets' itself seem rather outmoded and stale to Frank himself?

"Not at all. As I said, the whole thing feels like a double album to me and there's certainly a lot of good creative music on both records. Besides, just lately we've been getting a lot of attention from abroad regarding this project and that alone is enough to keep me buzzing on this whole adventure."

Technical as Eloy's brand of rock is, it must be rather difficult to recreate the wealth of sounds which swell over you on record in the live scenario?

"It certainly used to be when Eloy was a four-piece but since we bolstered the line-up by one a lot of those problems have been alleviated. Hannes Arkona can play both guitar and keyboards so we have the use of two of each instrument.

"We also try to complement the music with suitable effects. We use plenty of video visuals and also light effects. We have certain light constellations which move about the stage like planets. Playing live has to be more than just music because the public is entitled to see something. It captures the full effect of Eloy."

HOWARD JOHNSON

TEUTONIK ATTAK

Scorpio rising

AS LAST orders are called at the hotel bar, Rudolph Schenker decides that it's time to return to his room for a swift nightcap before retiring. More than a little inebriated, the Scorpions guitarist struggles to open the door and after finally succeeding he discovers that it's pitch black inside his room.

The man is baffled, convinced that he'd left a couple of lights on earlier, and through the darkness fumbles for the switch. But when he eventually locates it, he realises that it's already on – a power cut, perhaps?

Schenker can not be sure and blindly he feels his way to the television set. That works! By now, the poor fellow is totally perplexed and, aided by the dim light radiated from the TV, wanders across the room to sit down and consider the situation.

His troubles are far from over though, and as he goes to sit on the bed he discovers that the whole thing has been turned upside down with his suitcase placed between the mattress and the base!

It suddenly dawns upon the axeman that he's the victim of a meticulously planned 'wind-up' and holds tour manager Bob Adcock responsible. The latter is nowhere to be found but Schenker promises: "He will pay for this ..."

Subsequently, all the missing light bulbs are found in the fridge and before long things are back to normal – for the time being at least!

THIS MARX BROTHERS-type scenario took place at the Granada Royale hotel in El Paso, the night that the Scorpions had played in front of a 10,000 capacity crowd in the town (which is located on the border of Mexico, incidentally) on the Texan leg of their recent Stateside tour.

Their set on the American tour wasn't dissimilar to the one witnessed by British fans last April, with the material revolving around 'Blackout', 'Animal Magnetism' and 'Lovedrive'.

The Germans are an incredibly tight outfit and are totally professional in their approach.

Witnessing the German rockers this time around, one aspect that particularly impressed me was the guitar work of Schenker and lead man Matthias Jabs. The latter at last appears to be establishing an identity of his own, and while he echoes hints of Van Halen and Michael Schenker, he does come up with some interesting ideas of his own.

Rudolph of course concentrates more on rhythm playing and he's unquestionably one of the best masters of this art alongside AC/DC's Malcolm Young. Sure, he pulls excruciating facial expressions and, as one *Kerrang!* reader once stated, looks as though he's suffering from a permanent case of lock-jaw, but his playing adds a lot of the dynamics to the overall sound.

Schenker is also responsible for a good deal of the Scorpions' material and I asked him whether he's started writing for the next LP.

"When you are touring, especially in America, it is very difficult to write," he answered. "What usually happens is that you collect lots of ideas and inspirationqand when you get back home then you can remember what has gone on. I'll start writing when I get back to Germany at the end of the year and then we'll hopefully be able to record early next year. But it depends whether we have to go on the road again."

Touring now occupies much of the group's time following the success of 'Blackout'. Prior to the release of that record they'd had a lengthy lay-off but since then they've been gigging non-stop in Europe, America and Japan. The recent Stateside trip saw them playing their first headline tour and by all accounts things went very well indeed.

"We were really proud to do our first headline tour of the USA," Rudolph admits. "For us, it's very important to build on what we've done before. We've been here quite a lot in the past, but as an opening act, and so it was very special for us to be able to do our own shows."

Going out on the road also encourages Rudolph to indulge in a few 'blackouts' (usually caused by excess drinking bouts!) and he certainly had a few this year in the States – the jail escapade in Corpus Christi was a fine example. But according to the man himself: "A tour without blackouts is no tour at all!"

STEVE GETT

Cold Chisel: definitely not Aussie osbournes . . .

COLD CHISEL, in the persons of guitarist Ian Moss and drummer Steve Prestwich, were obviously not in the mood for any jokey references to didgeridoos, tuckerbags, Dame Edna or Fosters. In fact, when we met, they were remarkably subdued for a rock band, especially an Australian rock band.

"We were at our end-of-tour party until very early this morning," Steve volunteered. Ah, that explains it. Then it occurred to me that we were at the *beginning* of CC's European jauntings . . .

"We have an end-of-tour party every night," Ian explained rather wanly.

However, once fortified with many cups of tea and sarnies, Ian and Steve proved quite happy to chat about their showcase British dates. They're huge at home – their last but one album 'East', was in the Australian charts for 6 months and their latest, 'Circus Animals', is already a double-platinum seller there. They toured the States last year with Marshall Tucker and Ted Nugent, and now they've decided to have a go at Europe, since Germany and Holland in particular have picked up on their albums and singles. It must be a bit weird to go from headliner status, right back to Marquee-sized clubs again . . . .

"We look on it as a fresh challenge after selling-out everywhere at home," said Ian. "We've played everywhere over the years, from tiny pubs to huge basketball stadiums in the States. We prefer the intimacy of smaller places but on the other hand it's fun to see 30,000 people in an audience too!"

For all the top Australian acts, world-wide acceptance is definitely the next step. There's a healthy home-grown rock scene Down Under, but there are also an awful lot of people and places outside Australia!

"You can only go so far in Australia before you realise it's time to open up other markets," said Steve, who is actually a native of Liverpool, though he's lived in Australia since 1971. "There's plenty going on at home, more than almost anywhere else, but it's essential for us to leave. I'm sure the fans back home understand that. There's no way we'd ever leave Australia completely, though, any more than AC/DC have. It's a couple of years since they toured at home but I'm sure they would still sell out everywhere. Heavy Metal isn't a fashion thing at home, any more than it is in Britain, but it just keeps going on! Anyway, we aren't really a HM band. The best way I can describe us is a high-energy rock 'n' roll band with a touch of rhythm 'n' blues."

"Blues guitarists were my earliest influences," agreed Ian, "but then I heard Jimi Hendrix, who was the first great innovator as far as guitar styles are concerned. He influenced me a lot.

"This band has been together since the early '70s, and at first we starved and lost money like all new bands. We began by playing Deep Purple and Led Zeppelin covers until we found our own style. It took us some time to be accepted, even at home, but when we play tapes of our early gigs we can see why! Our songs were too long, too slow, and too boring!"

You could hardly accuse CC of playing long, slow, boring songs these days! Ony vinyl and on stage they don't mess about, just get straight into a set of heavy but tuneful songs. All five band members write, and Steve and Ian say that this has its good and bad points. With five different writers, it could be quite difficult to produce an identifiable Cold Chisel sound. Being versatile can be as much of a problem as an advantage, especially in today's cliquey music scene.

"Don, our piano player, was writing his own songs from the start," said Ian. "In fact most of our early songs were his, plus covers, but then we all started to

"We write individually at the moment, but we'd like to get into co-writing more songs," said Steve. "We don't want to be confined to one kind of song, or style. Even the songs I write myself are very varied. On the other hand I can see that it makes it very difficult to pigeon-hole us, which people like to do!"

It seems that it's only in Britain that bands and audiences fall into such definite categories. Stateside and Australian fans are a bit more broad-minded, and Cold Chisel say frankly that they don't care who turns up at a gig!

"We get bank clerks, plumbers, teenagers and grannies," said Ian with a shrug. "I guess that all comes down to the band. We don't have a cut and dried image. If we came on in leather, studs and chains, we'd attract that kind of audience. We don't care what they wear!"

Steve agreed that Cold Chisel are very much a street-level band. "We do use lights, of course, but no flash bombs or special props. We rely on the music plus showmanship to create an atmosphere! We're the scruffiest bunch you ever saw. As far as image is concerned we could be any five guys out of the audience. The music is what matters, and we concentrate on feel and melody as much as power."

JILL ECKERSLEY

KONCERTS!

PHIL COLLINS: pic by Robert Ellis

PHIL COLLINS
Hammersmith Odeon, London

ROCK'N'ROLL, like everything else, follows Theodore Sturgeon's rule of life; i.e. that 90 per cent of everything is crap. Fortunately, positioned discreetly in that precious, golden 10 per cent of the wholly worthwhile is a gentleman named Phil Collins, who elected to hawk his wares over four sold-out nights at the Hammersmith Odeon.

Having to sacrifice seeing Hanoi Rocks at the Marquee to review this was not an auspicious start to the evening. This, I decided, was going to have to be good. Still, I should complain ...

Freed from the mantle of the 'Genesis sound' Phil Collins has turned his not inconsiderable talents to the fields of jazz-funk and soft nite-club blues, liberally sprinkled with African and Oriental rhythms, perhaps taking a leaf from his former colleague Peter Gabriel's fascination with same.

Collins is a consumate performer, setting up an easy repartee with his rapt audience, despite the frequent, and unanswered, calls for 'Supper's Ready'. He jokes and raps engagingly, introducing his backing band as all "fabulous, fantastically fabulous!", shifting position from behind his expansive drumkit to his keyboards and then out front armed only with a microphone, the alternate drum-stool being filled by Chester Thompson.

'In The Air Tonight', 'The Roof Is Leaking' and 'The West Side' portray a moving and evocative side to the man; 'In The Air ...' particularly so, beginning with Collins seated atop the amps, stark against a lilac back-drop, and containing a certain menace altogether missing from the hit-single version, while 'The Roof ..' has him taking to piano accompanied by Daryl Steurmer on banjo.

Closing the set with 'Hand In Hand', a mixture of Japan's 'Taking Islands In Africa' and 'Cantonese Boy', a curious combination of cross-continental and cultural influences, he brought the audience to their feet in a thunderous demand for more. And two encores were dutifully served up to satisfy this hunger.

Phil Collins has unquestionably stamped his authority on the music world as a solo-force to be reckoned with and can no longer be viewed purely in the context of Genesis. In case you missed the point 12 years ago, Phil Collins has arrived. DAVE DICKSON

COLD CHISEL
The Marquee, London

OUTSIDE, it was the sort of cold, wet November night that must make every self-respecting Aussie wish he'd stayed in Wallamalloo! Inside the Marquee, though, the air was like porridge, and Earl's Court must've been deserted as every expatriate Aussie and Kiwi in London packed in to welcome one of Down Under's hottest rock acts. And believe me, Cold Chisel are hot! They could even give AC/DC a run for their money.

We Poms – and that means me, the lady from Polydor and the bar staff – were at a definite disadvantage, only having had the chance to hear the band's one British album release, **Circus Animals**. They did play half-a-dozen tracks from the album, but the rest of the set was made of up their earlier Australian hits, greeted with rapturous applause and mucho headbanging by the crowd.

Cold Chisel are hard rock; subtle and versatile on record, incredibly powerful live. They're seasoned troupers by now, with years of gigging behind them, and it shows. They know all about pacing a set, from the thunderous power-chords of the wonderful 'Taipan' through the down-home rhythm 'n' blues of 'Merry-go-round', to the Latin-tinged 'Forever Now' and the headbangers' delight 'You got nothing I want'.

Other high-spots included a teeth-rattling version of 'Houndog', much more powerful than the one on the album. It starts off with a deceptively simple, even corny, bass riff, then builds up ... and up ... and UP, climaxing in an ear-splitting scream from vocalist Jim Barnes that I've wanted to hear him do live ever since I acquired the album. Vocally, Jim can certainly deliver the goods and I wasn't surprised when he handed over the spotlight to axeman Ian Moss for the next number. Follow that!

Cold Chisel's trademark is versatility. They have a habit of changing tempo, not only in mid-set but in mid-song, so that a number you'd labelled as 'blues' or 'ballad' often ends up as a fast rocker! Ian Moss' guitar work is much more in evidence live than on record; he plays lightning-fast solos like they're going out of fashion.

Cold Chisel wound up the first part of their set with 'Goodbye', a number with a slow bluesy start and the kind of finish that had the headbangers dizzy, the band stomping and Jim Barnes standing atop the PA clutching a can of Fosters!

Their first encore was a song with a reggae beat, of all things, with some nice touches from Don Walker on keyboards. Then they came in with a raunchy, grinding version of the great 'Wild Thing' ... at which point your reviewer stopped reviewing and got down to some serious headbanging!

For my money, Cold Chisel are the best thing to come out of Oz since AC/DC. For God's sake don't let them escape unheard! JILL ECKERSLEY

VARDIS
Gravesend Woodville Halls

THE FIRST surprise of the evening was that Overkill had pulled out of the support slot and local lad Paul Samson had stepped in to fill the vacancy. With Samson sticksman Pete Jupp and bassist Gerry Sherwin they proceeded to dust down some old blues standards and a few Samson numbers. Nicky Moore also strolled on for an encore of 'Roll Over Beethoven'! The crowd loved it and the band had a good laugh as well.

Vardis also seemed to be having a good time. Their exile of the last nine months (Monmore excepted) was due to financial troubles and a long European tour. It was plain to see that they were delighted to be back.

'Silver Machine' opened the proceedings, followed by 'Destinty' which saw plenty of drandruff flying in the front rows.

'Too Many People' boasted some of the silliest lyrics I've heard in ages but the song was a fine piece of no-nonsense thrash. The same could be said for 'Love Is Dead' which was the cue for plenty of smoke and a neat solo from Steve Zodiac.

Probable next single 'Radio Rockers' was similarly impressive but 'The Loser' was Vardis at their best; a poppy opening which quickly accelerated into a heavier than a ton of bricks ending. Great stuff.

My only complaint was the rather long-winded '100 M.P.H.' and the guitar solo that followed it, both were a little pointless.

Encores were 'Gary Glitter Part One'

and the marvellously idiotic 'If I Were King'. These two were good slices of boogie metal which closed the show with a bang.

The sparse turnout of around a hundred shows that Vardis' absence has affected their popularity, but I have confidence that some hard work should put them back on the right road very soon. DAVID LING

GOLDEN EARRING
Velo Sporthall, The Hague

"A BIT SLOPPY." said George Kooymans afterwards. WHAT?! If this band can play *better* that must be a treat indeed. It's hard to imagine how Golden Earring could have slipped from the lime-light in Britain when they can come up with performances as good as this one just a few hours away across the North Sea.

Picture this. Rinus Gerritsen scuttling around dressed all in black playing a custom built twin-neck bass. Singer Barry Hay putting aside his Telecaster to add flute to 'Save Your Skin', smiling at the crowd and leaning on the mike-stand like it was his only friend. George switching from one exotic axe to another, adding lead vocals to many songs and still managing to look the coolest person in the hall.

Then behind these three Cesar Zuiderwijk. His yellow Pearl kit embelished by two extra bass drums on stands behind his elbows, each bearing an Earring logo. The whole affair will later be lit from within by neon rings as the riser climbs to dizzy heights like some great black monolith.

'Future' from the new album 'Cut' has Rinus playing a unique cherry red fretless bass. The tongue-in-cheek humour of 'Long Blond Animal' follows then Rinus is featured again (this time on keyboards) for 'Baby Dynamite' also from 'Cut'. Its slower tempo gives the crowd a chance to catch their breath for the roar that greets the old classic 'Vanilla' Queen'. Revived and revamped, it soars on a superbly fluid solo from George up to a stunning mirror-balled climax.

Next up is the latest single 'Twilight Zone'. The place erupts in response to a song surely destined to become as popular as the preceding number. For the instrumental middle-section the band are front-lit in eerie green whilst the whole of the stage is bathed in red, punctuated by a white strobe under the kit.

An *incredible* bass solo introduces 'Radar Love'. Then somewhere Earring find another gear and manage to SURPASS it with a storming closer 'The Devil Made Me Do It' from 'Cut'. The transformation this song undergoes on stage is awesome to witness.

So you *may* have lost track of their recent LPs ... you *may* not remember the last time they played here ... but believe me, even after all this time Golden Earring must easily be the best band absent from these shores in recent years. There *has* to be a market for rock music of this calibre over here and the sooner the message spreads the better! NEIL JEFFRIES

GIRLSCHOOL
Forest Nationa, Brussels

HAVING secured this warm-up slot on the continental leg of Rainbow's 1982 World Tour our heroines stood poised to climb another rung up the ladder of fame. Here in this marvellous circular hall they probably did just that but still something seemed to be missing. In their performance Girlschool seemed to be only halfway there. It was probably down to set pacing. Perhaps they'll never be a *great* band but live they are nearly always *entertaining*. If the set were organised a little better then everything could be different.

'Screaming Blue Murder' was a powerful enough starter with Gil Weston stretching up to sing into her mike like a smaller and far prettier version of Lemmy. But then they lost ground for a couple of numbers until 'When Your Blood Runs Cold' and its great harmony vocals on the chorus. An excellent 'You Got Me' was powerfully followed by 'Hit And Run' with Kim pounding out that grinding riff in mean style and Gil grinning broadly at some nutter on his mate's shoulders waving a Union Jack at her. (There were about 300 British present after making the long journey by coach.)

As musicians the band have clearly improved 100-fold in the past four years or so and Kelly in particular has blossomed into a very fine guitarist with a touch of class to complement that racy live-wire aggression. In 'Future Flash' she turned up trumps with an inspired lead break.

Yet elsewhere inspiration was sadly lacking. 'Take It All Away' is a good song but the extended sing-along just threw cold water on the impetus Girlschool had built. 'Race With the Devil' and 'Tush' are both great songs but why still cover them?

Fortunately they got it right in the end by closing with their riotous anthem 'Emergency' (still sounding terrific) and so tipped the balance to earn the full treatment from the four or five thousand ... the matches/lighters routine and sufficient foot-stomping to call them back for 'Come On ... Denise'. But too often they were teetering on a fine line and making things unnecessarily hard for themselves. NEIL JEFFFRIES

SLADE
University Of East Anglia, Norwich

A SOLD OUT show on a string of dates that began as two in Birmingham with a couple of warm up gigs at Hammersmith(!) that expanded into a full tour because the length and breadth of Britain's college Social Secretaries know what sells tickets. Slade do. A thousand are packed into these bare concrete walls and dozens more outside hoping to beg steal or borrow a passport to the lunacy inside.

Mass cheering, arms aloft, singing and chanting with wall to wall grins, there is enough ivory on show here to keep the Osmonds going for generations. The roar of the crowd, beer being drunk spilled and thrown, all this and Slade aren't even on yet. In case you hadn't realised Slade bring out the crazee side of their audience. Normally sensible Dr. Jekylls are turned into Mr Hyde loonies. Noddy later describes them as "a right motley bunch ... look at the state of them", *praise indeed!*

But what about the show? Well, basically it' s the tremendous 'Slade On Stage Live' 1p in three dimensions, extra bonuses were the latest single 'C'est La Vie' (slightly marred by the use of tapes) and a resurrection of the old Flame chesnut from 1974 'Far Far Away'.

It strikes me that artistically Slade are rarely taken seriously, but underneath all the clowning around is a band that are exceptional musicians. The rythm section really shone tonight. Jimmy Lee's bass is so prominent in the mix that he just had to be spot on.

To his credibility there is not a duff note to be heard even as he tears around like a whirling dervish. His solo would leave many lead guitarists behind, once again though it was Don Powell who amazed me most. His drum sound has to be one of the best on the live circuit and no matter how simplistic the singles may seem – he's at the back there laying down the far from basic time keeping with more kick than a squad full of Italians. He hits that kit so damn hard as well.

The second encore with 'Merry Xmas' closed the show with Noddy dressed as Santa and Dave Hill in cowboy hat ("the JR of Wolverhampton") not needing to inspire the crowd to join in, this bunch were won over from the very start! Music to arouse coma victims ... and a good proportion of the dead too. **NEIL JEFFRIES**

GARY MOORE BAND
Surrey University, Guildford

"IT'S A Nuclear Attack!" roared Gary Moore and his exceeding heavy friends. Well, he gave us fair warning, but it was no time to run to the shelters. This was one blitzkreig well worth withstanding, with ears bent courageously towards the blast of music from one of the most explosive new bands of the year.

Said Gary in the dressing room before the gig: This is like a new band. And he meant it had changed for the better since their debut at Reading Festival a few months ago. The first gig had been dogged by PA trouble. Now, with some new men in the line up and loud but distortion free sound, the band are launching themselves into their tour with the courage of trench warfare infantry, who literally went 'over the top'.

The band have a batter of good songs, none of which are allowed to drag on too long and they make sensible use of their individual solo power with generous space for Gary and Ian Paice on drums. Eventually I'm sure new boys Don Airey on keyboards and John Sloman on vocals and keyboards will make an increasingly important contribution. Certainly the band shakes and vibrates with pent up energy as each man seems determined to make a success of a unit which has been hatched in the shadow of Whitesnake, and may yet blast all other groups to oblivion.

The whole band had an amazingly solid sound as guitar and keyboards locked together in deadly embrace on tunes like 'The End Of The World'. Here Gary managed to get a Doppler effect while immitating a police klaxon horn, as if he were hurtling through some trouble spot with blue lights flashing.

The marching beat of 'Wishing Well' was one of the best received numbers of the night, with Gary singing lead vocals and producing almost human yells from his axe. There were more whoops, from the audience this time, when Ian played a 'Jailhouse Rock' style intro to 'Rockin' Everynight.'

This quickly developed into a pure Heavy Metal burn up, a classic of its kind with John showing he is the master of high note hollering and vocal pyrotechnics. Gary seemed to fly off the end of his fingerboard while Ian plugged the gap with deftly delivered bombs on his bass drum. It was all over in about sixty seconds flat, and then straight into a more laid back 'Cold Hearted', followed by Don Airey's giving some Dr. Who stuff on his keyboards on 'Nuclear Attack.'

The sheer volume increased as sadists at the mixing desk set the control sfor the heart of the brain, and Gary launched into 'Parisian Walkways' with his famous sustained note, and heavily romantic phrasing. Up came the solos, with Ian whirling round his kit on 'Hurricane' climaxing with a golden rain of cymbals. Gary returned fire with more guitar excitement on 'White Knuckles' and the encore 'Back On The Streets' when the bodies were carried out of the hall into the cooling night air.

I recovered several hours later to hear 'Don't Take Me For A Loser' still echoing round in my head. If they keep up this level of attack, we can expect Gary's men to be echoing round the world before the New Year is out.

CHRIS WELCH

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KOMMUNICATION

Say it loud to Kommunication, Kerrang!, 40 Long Acre, London WC2

AT LAST, after two years of the Saxons/Iron Maidens and Osbournes of this world, some decent groups have suddenly emerged into the limelight to help carry the banner of class music to the world – a banner which Rush have carried by themselves since the death of Zeppelin and Yes (the groups not the music). The bands I'm talking about are Pallas, Marillion and Diamond Head.

No longer do I have to sit and look at headlines like 'Ozzy eats a bat' or look at Biff's bike and listen to crap on the radio rock shows. Now I can read about and listen to the delights of the aforementioned three.

In particular, I'd like to enthuse about Pallas. In the article in *Kerrang!* No. 29 Mr Dome described their music as 'over long epics that tend to drag ...' Well, I challenge anybody to listen to their 'over long' epics and see if they drag on or not, especially if they witness Pallas live. Having seen them at first by accident at the Venue, Aberdeen, two months ago, I was overawed and have gone to see them another five times since, enjoying the variety and range of the set each time. Songs like 'The Ripper' and 'Queen Of The Deep' stand out a mile from the present music field. And if anybody likes 2112-type concept albums yet dislikes 'Legend Of Atlantis' by Pallas, then they must be mentally deficient.

The Guitarist Niall Mathewson and dummer Derek Forman will appear high in their own fields when Pallas have established themselves, because like Lifeson & Peart (can't help the Rush comparisons) they are in a world of their own, playing little tunes and riffs all the way through the songs.

Finally, I would like to back up Malcolm Dome in saying that I hope to God that no record company tries to start a new era of British Prog. Rock because exactly the same sort of clutter and mess would occur as occurred with the NWOBHM. – **Bonzo**

Euan Lawson of Pallas (see first letter)

I FELT I had to write and tell you about the very bad behaviour of John McCoy. On November 16 my boyfriend and me went along to see Gillan. Halfway through the concert we saw John standing on the side of the stage, so my boyfriend went over to get his autograph. Well what happened next really shocked me. John pushed my boyfriend out of the way, then he spilt his beer over him.

After spending £4.50 each on tickets, then an extra £11.00 on a programme (which was ruined by the beer) plus a t-shirt and two patches and badges, I'd have thought that he could have managed a little signature. But then again maybe he can't write. Yours disgustedly, a very upset fan. – **Joy Underhill, Ely, Cardiff.**

THIS IS a plea for help from Hawaii for Metal bands to come and play concerts here. I live in Hawaii (you know with the sun, surf and palm trees). Yeah, we have the surf but no Metal; instead we get garbage like Loverboy, Journey and other disgusting groups. We need some kick ass bands for a change i.e. Maiden, Saxon, Priest, Raven, Motorhead etc. There are a lot of Metal-starved headbangers here, please help us. – **A depressed headbanger.** P.S. Thanks to the Scorpions for playing over here. We love ya!

I USED to think that Ian Gillan was one of the gentlemen of HR, decent type. I never dreamt that he would stoop so low, as to having his photo taken with some half naked weirdos. But, it seems, I was wrong. For there he is in *Kerrang!* No. 29, shattering my respect for him. I don't want to sound a prude but it's not the sort of thing us decent female rockers (if there's any left) want to put up on our bedroom walls. This is one female fan of Gillan who is not very happy with him, and I suppose there's others too. Please don't print another one like it, it'll take me a few months to get over the last one. – **A very disappointed Gillan fan.**

Betsy says Hands Off

REGARDING Paul Suter's review of Bitch's 'Damnation Alley' EP, I would like to direct the remainder of this letter to the reviewer himself: Mr. Suter.

I am not one who can't take criticism, and this is not sour grapes, but your review of our EP was a total abuse of journalism. I'd say about 1% of your review was concerned with the music and the other 99% was aimed at slandering our characters.

Do you have a personal vendetta against us? Did I give you a dirty look in a crowd once? Why the hostility? As a record reviewer, your responsibility is to review the music. You had absolutely no right to get down on us as people, i.e., your clever little remark about how the male members of Bitch couldn't wet a juvenile's knickers, or that you're doubtless that the album cover photo of my chest has been touched up and even more positive that my chest itself is often literally touched ... like by human hands. Now what the hell

does that have to do with our music??

Your obvious lack of interest, or should I say ignorance, towards the music was quite evident, as you entitled our album 'Domination Alley', which is obviously wrong, and when you so knowledgeably stated that my vocals were double-tracked on 'Live For The Whip', which they were not ... on any song for that matter. Perhaps you were referring to what's known as harmonies. You were so hellbent on dreaming up another witty phrase with which to put us down that you made absolutely no mention of the musicianship, i.e. guitar, bass and drums.

Well, you did preface your review with the fact that you were "seeking a chance to bitch about Bitch ..." You got your chance and I must say, you really took it to the hilt! I guess it is kind of difficult for me to deal with a bad review, because quite frankly, yours is the first adverse opinion we've gotten. How does it feel to be a minority?

In fact, your review was so nit-picking that a lot of people I have talked to who have read it really can't take it seriously. As a music reviewer, Mr Suter, I suggest that in the future you stick to being critical of the music instead of the people involved.

And last but not least, regarding the album cover ... yes the photo was touched up for a better art effect ... those are not freckles they are beauty marks ... and you bet your ass my tits have been touched, but never, ever by you, "sweetie". – **Betsy, lead vocalist, Bitch, 4547 Kraft Ave, North Hollywood, CA 91602, USA.**

I suppose a date's out of the question then? – Paul Suter

I BOUGHT the first few issues of *Kerrang!* expecting yet another rip-off, of little use to long standing heavy rock fans. Well, I've since bought every issue and been totally amazed by the informative articles. It's great to have someone like Howard Johnson whose reviews I can always rely on to be accurate (i.e. agree with my taste). Also, a thousand thanks (grovel, grovel) for your fair and un-snide treatment of Queen (more pix of God Mercury please and how about some stills from the 'Body Language' video).

However, I do have one small quibble about issue No. 29 where you talk about the poor ticket sales for the Joan Jett Hammersmith gig. This gives the impression that the gig was a wash out which it wasn't. On the night, the Odeon was pretty full and a good time was had by all (well, me) so I think you ought to print this to correct the erroneous impression you gave.

Secondly, the Venom article was extremely insulting to female heavy rock fans like myself. Clearly, the only sort of females who hang around Venom must be rather, ummm, backward as the little boys in Venom have such a strange opinion of female rock fans. Anyway, I forgive them for their pathetic remarks, because children cannot be considered responsible for what they say.

Talking of children, the Hanoi Rocks interview was a disgrace; what a bunch of wallies. I suppose they think it's 'big' to talk about drugs – gasp, wow! I thought that attitude was buried with Jimi Hendrix. Haven't those idiots learnt the lessons taught us by the tragic loses of Hendrix, Scott etc. Personally, I hope all of Hanoi Rocks pop their clogs sooner than later. And as for blowing Joan Jett offstage – they've got a hope, her bass player Gary Ryan knocks them from here to next week in the 'manliness' stakes.

Oh yeah, Lee Aaron thinks Joan Jett's more like 'pop' does she? Well at least Joan Jett doesn't have to sell her body to get on in life, neither do Girlschool or Pat Benatar – why? Because they've got talent, so please no more of this Aaron person. – **Maura, Sutton, Surrey.**

I HOPE you get to read this wherever you are Kiss. I arrived at the Virgin Megastore at 2.30pm to find a queue that stretched a good way down Oxford St. and proceeded to read the price lists in the shop next to me about 50 times over. When you arrived the queue that had formed went apeshit (including me) and Virgin records nearly lost four glass doors in the process. Oxford St. was just a mass of bodies about 20 wide and it was a great atmosphere, even though my toes are flat now.

I queued for four and a half hours in the pissing rain (all we needed was mud and we could have held the Reading festival) and in the end I got nicked for causing an obstruction when a policeman tried to move me to a place further back than when I began. My court cases comes up in next month, but you're still the most amazing band on this planet. I love you. – **Kiss fan.** P.S. Sean your mum wants you, it's past your bedtime.

ON THE 23rd of this month I went down to the Virgin Megastore, London, to see Kiss and get some autographs and photos. I come from South Shields near Newcastle and it nearly lost me my job. I was oné of the first five who sat outside from 6.40 am to 4.30 pm. I was the fourth one in. I got my autographs and I started taking photos, but then I noticed my bag was gone. In it were two mags, two posters and presents for friends. I ran around like a madman but to no avail.

Well I finished off my film, put the camera in my pocket and the next thing I knew it was gone. For five long years I've waited for that day and I got nothing. Will the person who stole my camera, a Hanamax 110, please get in touch. You can keep the photos but please return the negatives. **Paul Dix, 7 St. Mary's Terrace, South Shields, Tyne & Wear, NE33 5JN.**

PENPALS

This is a FREE service. But keep it brief – and clean! Send a photo too, if you like. Long, boring Penpal letters will go in the bin!

Freaked out 16-year-old male headbanger from Australia into Motorhead, Tank, Rods, Sabbath, Ozzy, and any other brain damaging material, would like to hear from crazy females (15-18) with similar interests. All letters answered. **Andy Wright, 184 Gymea Bay Road, Tymea, Sydney, NSW, Australia 2227.**

Female 21 into Led Zeppelin, Yes, ELP, Pink Floyd, early Queen, etc. Knowledgeable on the subject of occultism in all aspects. Would like European correspondence. Will answer all letters. **Allison, 413 Trudeau Drive, New Orleans, Louisiana 70003, USA.**

Hendrix collector wants to trade photos, mags, cassettes etc. with other collectors all over the world. Has also other HR items to trade. **Ben Valkhoff, Noorderhavenkade 122c, 3038 XS Rotterdam, Holland.**

Zoetrope, Chicago's Bludgeon rockers, reviewed in Kerrang 25 singles section want to hear from headbangers all over the world. Opinions pet hates, faves etc. All ages responded to. Record also available, for £2.50 in US money. Hurry & write to **Zoetrope, 7311 N. Oakley, Chicago, Il. 60645.**

22 years old Dutch HM addict wants to hear from females/males from everywhere. I'd like to know what HM is like where you live. I'd also like to exchange records, tapes. Also wanted info. on Edmund Cooper (a S.F. writer). **John Holdorp, Kerkraderweg 100, 6416 CL Heerlen, Holland.**

18 year old heavy into Randy Rhoads, Ozzy, looking for penpals from UK, Europe, Japan etc. also into Maiden, Squier, Leppard, Girlschool, Priest. **Pam Nielsen, 401 Executive Center Drive B206, West Palm Beach, Florida 33401, USA.**

Headbanger from Italy wants to trade tapes, (live or demo), photos etc. Into Maiden, Ozzy, Sabbath, Venom, Priest, Blitzkreig, Toro Toro, and so on. All letters will be answered, include your list. **Corrado Cafaggi, Via Michelangelo, Schipa No 132, 80122 Napoli, Italia.**

French headbanger from Paris would like to exchange tapes, t-shirts from all HM bands, likes are: MSG, Diamond Head, 38 Tonnes, etc. **Eric Galinsky, 107 rue do Patay, 75013 Paris, France.**

I'm a 15 year old headbanger well into AC/DC, T. Pan Tang & Scorps, and other HM bands. I'm very lonely and need a pen pal badly. **Paddy Pearson, 87 Cherry Tree Drive, Derbyshire Hill, Parr, St. Helens, Lancs.** P.S. I'm a very handsome chap.

Hi there, I'm a quiet hippy gal into Peace, Love, Gong, Harper, Hawkwind and afghan coats. Seeking good vibes and a magick brother (15-20) to tend my weed. Send your cosmic rays to **Karen, 154 Oaks Lane, Newbury Park, Ilford, Essex.**

I'm a 24 year old long haired hippie type female who's heavily into Zep. I'd like to hear from all long term dedicated Zep lovers who have some degree of intelligence. Come on lovers of great music, let's get it together. **Susan, 3919 So. Cambridge No. 3, Las Vegas, Nevada 89109, USA.**

21 year old blonde female from the far north into HM (Zep, Purple Gillan, UFO, AC/DC, MSG etc) would like to hear from anyone interested in writing. All letters received will be answered. **Berja Rukanen, Opastinsilta 2B67, 00520 Helsinki 52, Finland.**

Male headbanger 13, into Saxon, AC/DC, Tygers, Scorps, Quo, Purple, Priest, Gillan and others seeks penpal of same interests write: **Giles, 60 Old Fold View, Barnet, Herts.**

We're 3 HM fans from Norway who want loud answers from metal females (14-18). We're 16 and 15 and into Sab, Oz, Accept, MSG, Priest, Halen, Demon, Y&T, Rainbow. Keep cool n heavy. write to: **L.E. Thorstensen, Dalbakkvn, 47 Oslo 6, Norway.**

30 year old male, very serious HM fan and collector looking for similar minded persons interested in exchanging letters and albums across the Atlantic. Can locate almost everything (old and new) made in USA. All responses answered. **Patrick A Rivelli, 6 Pinewall Place, Apartment TC, Baltimore, Maryland, 21236 USA**

I'm a 20 year old girl from Sweden searching for other headbangers my favourite groups: Motorhead and Van Halen, but I like all kinds of music, except synth. **Annika Sundbaum-Melin, Jarnvagsgatan 48, 3 tr. 172 35 Sundbyberg, Sweden.**

Elen sila lumen omantielvo, does anyone wish to speak to a 16 year old hippy (who just lost a beard) into Cream, Hendrix, T. Rex, Floyd etc. All letters receive a reply. Girls, Elves, Hobbits, White magicians and Marillion fans treated favourably write to **Luingol c/o Stephen Allcroft, 20 Everard Road, Tongue end, Spalding, Lincs.**

Hello all you female rockers young & old, I'm a 26 year old rocker (me above) into Rainbow, Rush, Gillan, Deep Purple, Diamond Head and loads more. Write to 'man on a silver mountain' or **Peter Yates, 24 Avebury Road, Stinchley, Birmingham B30 2UN.**

15 year old from Ireland would like to get in touch with any female headbangers 15-17 in Britain or anywhere else in Europe who are into AC/DC, Tattoo, Zep, Maiden, Y&T, Mama's Boys etc. **Kieran Connolly, Conabury, Castleblayney, Co. Managhan, Ireland.**

17 and 19 year old females into Marillion, Diamond Head, Genesis, Ozzy, Gillan, Hawkwind, Floyd, Saxon and other meaty groups. **Sue & Donna Dean, 4 Mill Lane, Codnor, Derbys.**

Howdy, I would like to correspond and trade tapes, records, posters, patches etc. with Hardcore females and male headbangers that are 19 plus. They have to be into the more faster heavier and miscellaneous bands all over the world, photos from females much appreciated. **Gerald Yoshid, 862 E14th Ave, Bst. Ste. Vancouver, B.C., Canada V5T.**

We will rock you, again

Queen's next album could be a Heavy one, says Brian May (right)

WHEN QUEEN toured the States last summer they found it tough going selling concert tickets. They didn't exactly play to empty halls but the fact that they had any problems at all led many to conclude that their popularity was waning.

Certainly the 'Hot Space' album, with its funk/disco leanings, failed to register as much impact as its predecessor 'The Game' which topped the US charts for several weeks and provided two number one singles in 'Crazy Little Thing Called Love' and 'Another One Bites The Dust'.

To be fair though, a lot of top acts have suffered on the road in the States recently due to the poor state of the economy. Yet when one considers Queen's reputation as a hot live attraction it was still surprising that they should strike difficulty.

"It was the first time we noticed that we had to work to sell tickets," admits guitarist Brian May. "People had been telling us about the falling economy for years but we always seemed to do alright. This time we'd get reports that there were still tickets left at certain gigs, so we ended up doing quite a few radio interviews. That was quite good though – it took us back to the old days and it gets you back in touch with the radio stations which, to some extent, are part of the lifeline of what you're doing.

"But it was hard in some places. New York was quite difficult and it's never been that way before. We'd gone in and done four nights at Madison Square Garden with no problem. This time we did two nights and it was still pretty tough."

Did Queen have trouble because of the US economy or did the material on 'Hot Space' have something to do with it?

"I think it was a bit of each," reckons Brian. "'Hot Space' alienated some people who thought it led them to believe we weren't a rock 'n' roll group anymore and that we'd gone over to funk or whatever. I think wecould have been able to ride that economic thing if people had really taken the album to heart – but that's life.

"We weren't the only band to have a hard time though. Look at REO Speedwagon: last time they were doing two nights outdoors in most places and this time they were struggling for one sell-out indoors. It's a sign of the times. I'm sure if we'd had an album that had connected more with the American public it would have helped."

It wasn't just Stateside listeners that failed to respond to 'Hot Space' and in the UK the record earnt a fairly lukewarm reception. While Queen have always been an experimental rock band, and maintained a solid following over the years, many felt that 'Hot Space' was a little too far removed from previous efforts. I asked Brian whether he felt that the LP was a step back in some respects.

'In pure commercial terms, yes it was because it didn't sell as many as the previous one. As far as whether we should have done it or not, I'm not so sure because it was a necessary stage in our development. We had to try something totally different."

When discussing 'Hot Space' with Brian at the time of its release, I sensed that he wasn't completely happy with the record. Was it because Queen didn't succeed in getting their own identity into the style of music they were playing?

"Well that's what I felt," he answers. "I thought it went too far towards someone else's domain rather than us using it to feather our own nest, if you like. I sort of had those feelings before the album was released, but on the other hand I very often have those feelings and I'm usually proved wrong. I had them about 'Another One Bites The Dust' and even 'Somebody To Love' way back."

Certainly 'Hot Space' failed to provide Queen with a hit single (disregarding 'Under Pressure', the David Bowie collaboration which had emerged six months earlier) and in fact the guitarist is convinced that this had a strong effect on the overall sales.

"What sells an album more than anything else these days is a single. You sell a certain number of albums to people who like the group and who understand what you're doing – that's your following. But the difference between a one million seller and a five million seller is the man in the street. The only way he's gonna find out about you is by a single.

"Again, very often I've felt that the single we've put out from an album wasn't really representative of what we're about and I've said that and usually been proved wrong because it's done very well – 'Crazy Little Love' was a good example."

Mind you, that was somewhat more identifiable with Queen than say 'Body Language'.

"True, but I was very unhappy about that song and would rather have put out something like 'Staying Power', which had more of an aggressive feel and it was more us. This time things didn't connect and I don't know whether to feel pleased or upset. I don't want to be proved right at the expense of people feeling we've left them behind.

"And so now, as far as pure sales are concerned, we've got a job to get people back in there to realise that we're the same people that we were before. I definitely believe that we lost a few fans by not doing what they expected on the last album."

Have you had any thoughts about the next LP?

"Yeah, I've had lots of thoughts," he grins. "But you never know what it's going to be like until you get in there."

At the moment, Queen are back home in London taking a breather following the completion of a Japanese tour. However shortly they'll be going into the studios to lay down a few new tracks.

Brian: "In fact that was one of the last things we intended to do after coming off that long touring spree. But we're going into Basing Street to put down a couple of tracks and see how they turn out. We've got a couple of heavy numbers in mind – we thought we'd try something a bit more natural and see how it comes out. In fact we're actually planning some kind of heavy compilation LP, which may or may not have some live tracks as well as the ones we'll be doing soon, for early next year."

Will this act as a kind of gap-filler?

"Yes, in a way. It'll give us some breathing space but also perhaps remind people of what we're about. A lot of fans have written in saying that they'd like a different kind of compilation album than the 'Greatest Hits' one. And it'll be good to show everyone that we have put out a lot of good *rock* music over the years. Then, that nice thing to do would be to come back with a studio album which we produce *not-under-pressure* which will bring everything up to date."

Will the funk aspect contained on 'Hot Space' still be there?

"I think it's going to be there as an element, because everything you do becomes a part of you, but I don't think it's going to be a funky album as such."

Would you agree that the individual personalities of all four of you have tended to veer off in different directions over the years?

"Yes, they're bound to. Everyone gets older and more set in their ways. That's why a lot of groups split up. You get moreand more entrenched in your ways of doing things that it becomes harder and harder to work as a unit.

"But if you split up, then you lose your vehicle which has a lot going for it. It has a certain balance of talents, a name which people identity with and warrants them giving your records at least one play as opposed to throwing it in the bin. Plus, there's all these things you gain over the years and you wonder whether you're throwing away more than you'd gain by leaving – and I think in most cases you are.

"If you look at most people who've split off from a successful group, they very seldom find a situation that's either commercially successful or personally satisfying. Getting your own way doesn't always make you happy in the end. I quite often feel that Paul McCartney is often very unhappy and that's why he goes off in search of major talent to do things with – people like Stevie Wonder for example. I think that a group that does what he says doesn't really provide him with fulfillment.

"We always fight, we always have done, but in tne end it's been good for us all."

Without wishing to flatter him unnecessarily, Brian May is an extremely honest, down-to- earth interviewee – perhaps surprisingly so when one considers how few interviews Queen seem to give. In fact the whole band set-up strikes me as being particularly protective, something I quiz him about.

"Strangely enough, we do have that image that we're completely unapproachable," he admits, "but I think that's partly because of some of the people that have worked for us in the past, who've said *'No!'* down the telephone as soon as they've picked it up, which hasn't really done us a lot of good. But it's certainly not my intention to be inaccessible."

Certainly Brian is a lot more accessible than Freddie Mercury, who hasn't done any interviews with the British press for years. Understandably the singer has come in for a particularly hard time in the past but it would be very interesting to hear his views on the band's recent activities – hint, hint!

According to Brian: "Fred's unfortunate in that he's been pushed into a mould by a lot of people who've interviewed him. He's found that no matter what he says, some people will just go away and write 'Darling' after everything and generally send him up which is very irritating. So now he tends not to deal with them."

After Roger Raylor's 'Fun In Space' solo album one wonders whether the guitarist has had any inclination to make one?

"The reason that I've not made my own album is that I guardmy time so seriously. The last thing I want to be is locked in a studio when I get time off. But I must admit that I do find myself actually thinking about it and trying to plan it out more these days . . ."

STEVE GETT

ARMED & READY

. . . the hot new bands!

SABRE *began cutting into the music scene in December 1980; the band being formed around the four-piece nucleus of Allan Angold (drums), Alan 'Bill' Beschi (guitar), Nick Fusco (guitar/backing vocals), and Geoff Gillespie (guitar/backing vocals).*

After agreeing on a policy of ballsy but melodic rock, the search for a vocalist began. This proved to be a lot easier said than done, but after much auditioning Nick Pyatt joined and they set about recording a demo tape. The finished product was played to A & R people and it received a fair amount of interest from various record companies.

However in November 1981 Nick Pyatt and the band amicably parted company and the search for a replacement began. This was found in Rob Brown (ex Preacher) but a couple of months later he inexplicably left and Sabre were back to square one.

At the beginning of this year the line-up was at last completed, when the vocal talents of John Ward were enlisted, and now, after a lengthy period of rehearsal, Sabre emerge as a rapidly maturing band. Their recording debut will appear in the form of a track on the second Neat compilation album 'Leadweight II' and also in a single release titled 'Miracle Man' (also on Neat); the latter being a powerful cut with a barrage of twin lead attack, complemented by a driving rhythm section.

Sabre are at the moment rehearsing for a series of dates in the U.K. and also for some in Denmark where they will be supporting Mercyful Fate (see Kerrang No. 15). They are also looking for a good manager; their previous one has gone to the U.S.A. Anyone interested?

For further information, singles, tapes, merchandise etc. contact: Collison Course Productions, 47 South Park Hill Road, South Croydon, Surrey, CR2 7D2. Or phone Geoff on 01-688 2718.

CARMINE BRUDENELL

THE ODDLY named ***GUIZER JARL*** *is in fact a progressive rock band based in Worcester. As more progressive, techno and pomp outfits appear this lot must stand a good chance of favouring well with the fans of the genre.*

The line up is Scott Lannie (keyboards), Kevin Davies (drums), Mark Arnott (guitar), Daffi Williams (bass) and Graham Wilde (vox). With the average age of the band around twenty they display amazing musicianship and songwriting abilities although at the moment I think they're too close to Genesis for comfort.

But it's the outstanding qualities that convince me that by the time they have found their own musical identity they are going to be a force to be reckoned with.

A recently recorded demo, 'Far From Here' contains over twenty minutes of music and features four songs from their present set.

They show their Tolkien roots with the opener, 'Middle Earth', by far the most successful on the tape. It's an up-tempo track that rolls along with some catchy themes and a rich synthesiser sound.

Drummer Kevin Davies comes from the Neil Peart school of skin beating utilising all his kit to best advantage. 'Eye Of The Bow' starts with soft picking guitar building slowly as the keyboards create an atmospheric backdrop for the guitar soloing. The swirling synths are reminiscent of Rick Wakeman's early work.

'Togo' is a song about a 'Lord Of The Rings' type character, a strong melody over a jazz-rock rythmn and the tape ends on 'From The Cave Came...' a slightly disjointed song that doesn't hold your attention and lacks a strong tune.

Overall though, this is a damn fine start for a young band. Anyone interested in them should contact them via Scott Lannie, 75 Landsdowne Road, Worcester. ***WAYNE PERKINS***

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TOUR DATES

MARILLION play three Christmas dates at the Marquee, finishing on December 30. Members of their fan club, 'The Web', will be eligible for a reduced entrance price of £2.50, the full price being £3.00. A follow-up single to 'Market Square Heroes, will be out in January and a UK tour is planned for the spring to tie in with the release of the album.

SOLSTICE, another Aylesbury progressive rock band, will be ending their short tour with dates at Milton Keynes Peartree Bridge Centre December 31, Bedford Fives Bar January 2, London Marquee 8, Toddington Angel 15, Dunstable Wheatsheaf 26, and Northampton White Elephant February 10.

CHINATOWN embark on their own tour following a stint with Budgie. Catch them at Bristol Granary January 15, Swindon Brunel Rooms 18, London Marquee 20, Retford Porterhouse 21, Thames Polytechnic 22, Wittney Palace Cinema 23, Middlesbrough Town Hall 26, Oxford Penny Farthing 27 and 28, Warrington Lion 29.

ENGLISH ROGUES, a blues-rooted HM band will be playing Chiddingly Six Bells January 8, Greenwich Mitre Tunnel 12, Dorking Beare Green White Hart 14, Ramsgate Flowing Bowl 27.

IDLE FLOWERS have now finished their tour with The Kinks and begin a new club tour at London Dingwalls on January 4.

SOLDIER begin their first ever Scottish club tour in February playing Edinburgh Nite Club February 4, Aberdeen Venue 10, Glasgow Hardrock Cafe 11, Wishaw Heathery Bar 12, Glenrothes Rothes Arms 13, Sterling Tandhu Club 14. They return to England via Wigan's Riverside Club on February 27. A single should coincide with this tour.

BLACK WIDOW play the Malvern Nags Head on February 5.

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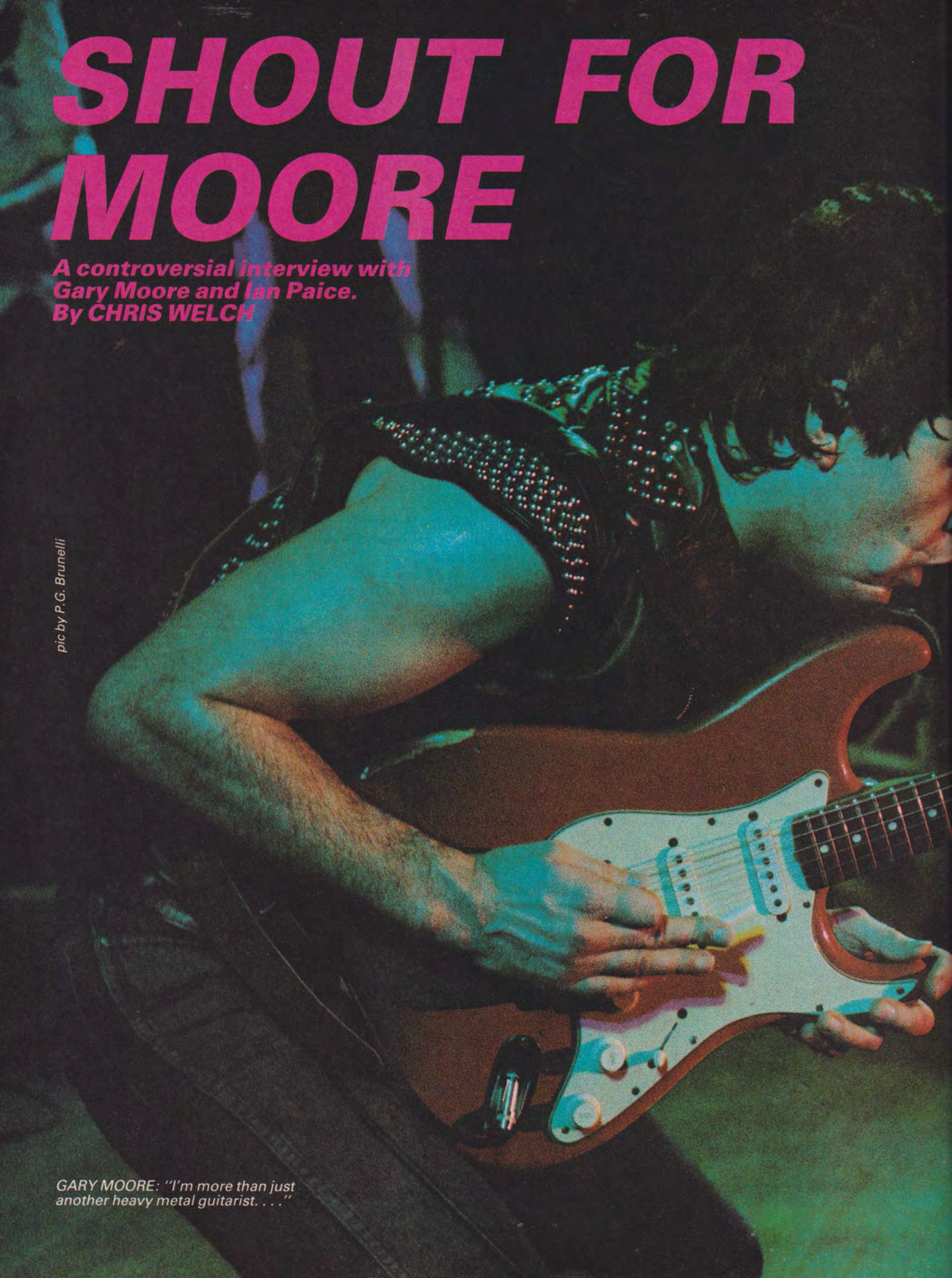
SHOUT FOR MOORE

A controversial interview with Gary Moore and Ian Paice. By CHRIS WELCH



pic by P.G. Brunelli

GARY MOORE: "I'm more than just another heavy metal guitarist. . . ."

GARY MOORE'S Band are on the way. After months of rumours and negotiations, the line up has settled and they can turn their attention to building for the future.

And this is one group that must be encouraged or the rock industry might as well shut up shop and go home. Too many groups packed with star sidemen have foundered in recent times. Financial and ego problems have usually been at the root of the problem.

But the Moore men are dedicated and nervous with excitement and anticipation. They can feel the band happening and the omens are good. There are rapidly changing tastes and the music business recession to cope with.

No matter that their drummer Ian Paice once played with Deep Purple and Whitesnake. Nor that Gary played with Thin Lizzy. What counts now is the music and its relevance today. And as Ian Paice told me during an evening with the band, 'musicianship transcends fashion'.

I caught up with the Moore Men at Surrey University where they played what they insist was their first ever gig. They have banished the memory of their debut at Reading Festival when they were wracked with sound problems, and brought in some new members to beef up the sound. The result is a powerhouse that is a source of great pride to Gary.

Arriving in the afternoon for the soundcheck, it took a while to fathom out the maze of buildings and remote car parks that seems to have been designed as some kind of academic brain teazer for passing strangers. I could hear the band blasting away but couldn't find them through the split levels, dead ends and doorless blank walls.

Eventually a kindly student, who had spent most of his years there studying the cunningly wrought labyrinth, guided me to the Students' Hall. The band were already on stage. Neil Murray waved a cheery greeting and the boys rocked into their version of Free's 'Wishing Well'.

The sound in the empty hall was numbing and I noticed that even people clustered around the mixing desk at the back, had their fingers in their ears. When Gary violently strummed his guitar it seemed as if no louder noise could exist in the universe.

After the soundcheck I met the band in the dressing room and Don Airey on keyboards revealed that he had only joined the week before.

"Gary gave me the LP and said 'Learn this!' Some of the stuff is quite difficult but it's a real pleasure to play. I am actually quite nervous this gig."

For gear fans Don said he had cut down his keyboards from ten to four using a Korg BX3, a Korg Polysynth 6, a Yamaha CS80 and Minimoog. With the other new boy John Sloman, singer from Uriah Heep on keyboards as well, the revamped line up has given the band a kind of orchestral power.

John, who also used to sing with Lone Star, is a cheerful and friendly buy who suffered from severe tonsil trouble after his spell with Heep and was now suffering from the 'flu. He's a powerful metallist but said John:

"I like to sing all styles and I listen to jazz-funk, scat singers and people like Al Jarreau." John is featured on 'End Of The World', 'Rocking Every Night' and 'Nuclear Attack', and once the band is established will be taking a more creative writing role. "I like to go for the high notes when I'm singing," he said, "but it's not just screaming."

John and Don replaced Charlie Huhn and Tommy Eyre. It was good to see Neil Murray stayed, alongside his old Whitesnake partner Ian Paice. Neil is a superb bass player and is of course an old pal of Don's, and they all worked with Gary in Colosseum 11. Neil is playing a B.C. Rich 'Mockingbird' and Aria 'Neil Murray' customised bass with the band and helps give them an amazingly solid sound.

Incidentally Neil mentioned that one of his biggest thrills recently was when he played

continues over

IAN PAICE: "Purple was a complete ego maniac band. . . ."

From previous page.

'Crossroads' with Eric Clapton at the Amnesty International concert.

Gary and Ian were hungry and it was decided to check out the nearest Chinese restaurant and we set off for Guildford stopping at a pub en route. The new partners spent much time swopping jokes, gossip and banter and as both are such powerful personalities and hard workers they provide a molten core to an already inacandescent band.

So what was Ian saying about fashion? His original comment had been sparked off by Gary discussing the success of Robert Plant's solo career in America.

"The fans there are very loyal. It's not like over here where fashions change all the time," avowed Gary toying with a prawnball. "If you can get an American audience to back you up they will stick with you for a long time."

"The fans are loyal over here as well," said Ian "but there are not so many of them. What we have and what Zeppelin had is something that transcends what's fashionable. You have to make yourself basically timeless. It doesn't matter how long you've been around. Any snide little digs about being a bit older than you were ten years ago – ignore. You just have to sweep along regardless of the flows of what's fashionable.

"If you can achieve that –that's what being a big star is all about. Nothing affects you and you just carry on in your own sweet way. There is a glimmer of hope for rock now. I just wonder how much longer 14 year olds will want to put up with two people on stage with tapes and synthesisers."

Said Ian, somewhat pessemistically: "You can get a piece of paper, put 'guitar, drums and bass' and maybe give ten names per instrument of people this side of the Atlantic who are any bloody good. You see bands changing and all it is – is a reshuffling of the same people. It's really a closed shop at the moment."

Did he mean there weren't enough young players coming up who could deliver the goods?

"They are probably not even thinking that way anymore," mused Gary. "Anybody taking up an instrument now tends to think about synthesisers and Linn drums. Ian said a very interesting thing the other day. He said the music that's happening now is as confusing to him as we must have seemed to the jazzers. In the Fifties, what must the big band boys have thought of Presley and Little Richard?"

Said Ian: "I don't think it's quite that drastic yet, but in four or five years kids are going to grow up, see a drum kit and say 'What's that?'"

"It's the same with the guitar," said Gary. "It's getting less and less important. Look at the charts. There's very little guitar music in there. That's the way it is. But do the kids who buy those records go to gigs? Because bands like ours were built on live shows. The new bands build their following by being on Top Of The Pops."

It must seem strange to people like Ian and Gary who have spent years fighting to become better musicians and hustling for recognition, to see the way the music scene has tended towards push button amateurism.

"To me it's sad," said Ian. "No, no, it doesn't make ME bitter. I'm only sad for the future and for those people who are making it now. I think of the funny times I had when I wasn't successful, and they'll never have any of that to look back on. They have got some sort of achievement but no apprenticeship behind them."

"I can remember pushing the van up the hill and playing clubs where nobody liked us and were throwing things, and having to do a run-out at a hotel because we couldn't afford to pay the bill. I remember all those things and it was fun, and none of that will happen to this generation of players because that scene has gone."

pic by Andy Beard

FROM LEFT: John Sloman, Neil Murray, Gary Moore, Ian Paice. Not shown: new man Don Airey

"That may mean a lot to people like us," said Gary, "but it may not necessarily follow for kids now."

The argument heated up: "But try and pull one character out of any of the new bands," demanded Ian.

"Boy George," said Gary with a laugh. "You've got to admit. He's a character. Have you read his interviews? He slags everybody off as well! It is concerning to people who havebeen around for a long time to watch all these changes in pop music. But we should learn from it and not get bitter about changes.

"I can watch the worst guitar player in the world, and still get something out of it. There's always some good in everything. I would like to think I can use all the technology that's available to all these new bands and utilise it with what I do, so it has an emotional content and a technological advantage. I don't see why that marriage can't work."

Did this mean Gary was going to marry Boy George – shock, horror? "No but we are going to use producer STeve Levene who works with Culture Club. He recognises that I'm more than just another heavy metal guitarist and have things inside me that I want to say, like 'Falling In Love With You' which is going to be redone as a single. It's at the end of the first side of the album. A ballad. No we don't play it on stage!

"I'll be honest about it. I look at the charts and if there are still things in there I can relate to, why can't I have a song that's up there? Why can't I have a place in the charts because I think we deserve one as much as anybody else. I'll try and beat 'em all at their own game!"

"We've got good quality material but it has to get played on the radio. And if the single we put out had been played I'm sure it would have been a hit. We just haven't had that opportunity."

Obviously the nation's deejays need re-educating. No easy task. Why not put out 'Wishing Well' – the hooting guitar sound alone must be commercial even to the great nincompoops of the turntables?

"Ah," said Gary, "but what you and I think is commercial is so far away from them. And anyway I didn't want to put out an unoriginal song for a first single. It would look like 'Here comes the old fart, making a come back'. I didn't want to get involved in that syndrome."

So how did Gary go about getting his revamped band together?

"Well Niel was doing a lot of solo stuff with John Sloman and he gave me a tape to hear after Charlie had gone back to Detroit to work with his own band. So I had to find a singer and I really liked John's voice and the stuff he's writing."

Why was he playing keyboards as well as Don?

"Well," said Ian. "He shares the songs with Gary and when he's not singing, he's either got to stand around with a tambourine looking like a pillock . . . so hemight as well do something constructive and looks a little different. I haven't worked with Don before and it seems like synthesisers are his forté. With Lordy its always been the organ is his real strong point."

Ian had been playing with Jon Lord for many moons. . . .

"Oh since before the Flood!" laughed Ian. "It's a bit of a wrench but it was time for a change, especially with the way the Whitesnake thing is set up at the moment. I really believe David is going to take it on the road ten months of the year, and I'm not into working that hard year in year out.

"David is determined to crack America and he doesn't have any other interests in his life, so he can do that. I couldn't see myself committed that sort of work load for the next three years."

"The rumours about Cozy being in and me being out have been rife for months. And I didn't know until a couple of months before it was made public, exactly what was going to happen. Obviously the rumours got to Gary and his office. It's like the old thing. Where there's smoke – there's usually fire."

Gary laughed: "I started the rumours anyway!"

"Well it worked out fine for me," said Ian. "I am enjoying myself again. I play better with an instrumental focal point rather than a vocal one. With Purple it was Ritchie. With the Snakes it was David which was very difficult because there's not much you can do. The singer takes up the whole stage and really you just support him. Now I've got someone to play off and at the same time enjoy myself."

Did Ian enjoy playing with Gary? The latter looked uncomfortable and announced he was going to move away. "No, no," said Ian reassuringly. "It's good. A change is better than a rest and when you play with someone as good as Gary, it's exciting and a privilege. And so many good ideas are coming out of the band."

How did Ian find David Coverdale to work with? Was he the task master and stickler of repute?

"Over the last two years he has become harder. He's demanding more of himself and everybody else. He's also becoming a lot more autocratic in the way he runs the band.

"For the last year and a half it became harder to actually play what you wanted. David had a fixed idea in his mind of exactly what he wanted, down to drum fills. It got to the point where I couldn't even think of them anymore. Frustrating? Yes, it was in the end."

"That's what happens if you restrict people to that extent," agreedGary. "They stop thinking about what they are playing because they are afraid of thinking of anything for themselves. I've been in the situation where I've told to play so much that after a while you don't want to present any of your own ideas. They are just totally rejected anyway."

Said Ian: "David's songs are very restricting from a drummer's point of view anyway. There's not a lot of freedom. Anything you do that might bea bit clever or fast just tends to clutter the music. Initially I didn't mind being restricted. It was such a big change. Some of the earlier Whitesnake stuff was interesting enough to still have fun inside it without feeling the restriction.

"Towards the end a lot of the diversification in the songs and the way he put them together – stopped. With that what freedom I had stopped as well, to the point where I really felt it started affecting the way I played."

Surely Whitesnake was just a backing band for a singer?

"I think that's what it is becoming. David isn't thinking about it that way yet but he is being pushed that way by his advisers in America. They see it as David Coverdale and not Whitesnake."

Interrupted Gary: "The band is actually going to be called Coverdale in America. . . ."

"Well in the long term that's what it's got to be," continued Ian. "Anybody with any sense knows that with the right push in the right direction David is another Rod Stewart waiting to happen."

"He has complete dominance over the audience. No question aout it. And for a while he had the best rock 'n' roll band in the country. . . ."

"Nah . . . those guitarists were a bit dodgy," muttered Gary with a wry smile.

"Compared to you and Becky and people like that, yeah," said Ian. "But in the context of the band they were great."

Gary softened: "I thought it was a great band but it was split up into too many different areas on stage. Someone would walk off and there would be a long keyboard solo. . . ."

"Ah, but that was a hangover from Purple you see. The big long solos for everyone. It was a miracle that Purple worked. For the greater part we didn't get in each other's way. It was pure luck! 'Cos lots of other people tried it and it never worked for them.

"Take the copy bands like Heep and Black Sabbath who tried playing loud and sometimes busily. It just didn't work. The success they avhieved was nowhere near as great, the songs weren't as good and the actual playing wasn't as good.

"It was Purple and Led Zeppelin who brought about the new way for bands to play, and Purple were much more straightforward and heavier than Zeppelin. They were quite gentle at times, even doing acoustic tracks. The fact was when they did turn it on, they were monstrous. To Zeppelin's glory, that's what made them something special."

Had Ian's playing changed much since his Purple period?

"Yeah. Lots. When I first started it was really important for me to play every gig and feel that the people had watched me. Especially against the likes of Blackmore careering all over the stage, smashing things up. Purple was a complete ego maniac band. Everybody was at it. Everybody was trying to upstage everybody else and for a certain number of years to upstage everybody else and for a certain number of years that worked really good.

"I don't really feel that need anymore. I feel I can play along a lot more constructively with a band now."

"There are certain things I could do then I don't even think of doing now. There were certain rolls I could do then because I was doing them non-stop. Every number was a bloody solo – if you think about it! No matter what anybody else was doing, I was wapping away as if they weren't there.

"My speed on the snare drum is actually superior to my speed around the kit. I'm not a great mover around the kit. But people are creating songs now, not just pieces of music, that go on for ten minutes. You have to think more in a song context."

After the tour the band goes back into the studios to re-record 'Falling In Love With You' together with another alternative single track.

Said Gary: "It's going to be very interesting working with Steve Levene. I love the songs that Culture Club have recorded – they're very catchy and reach a lot of people. I want to give the guy a free hand and see what he comes up with. He says we can do it how *we* want, but I want to see how *he* works. Times are changing and it will be good for us to work with someone of the moment."

"It'll either work incredibly well, or it will be a shambles," warned Ian. "It's an experiment," expostulated Gary. "Everything is changing. We've got to change too."

Basic rock could still succeed in the charts, I advised. Iron Maiden proved that.

"But don't you think that's despite the deejays and not because of them?" said Ian.

"They haven't given any help at all. They only play what their producers tell them."

The Moore Band is determined to work hard for the success that is due them and they'll be playing bigger dates in the New Year including a concert at Odeon, Hammersmith followed by trips to Japan and hopefully, America.

Said Gary: "The kids like us. We have a quality band creating good music and the people will come back to see us. We might not get the mass record sales of MOR, but who wants to be MOR?"

GENE SIMMONS

pic by Ross Halfin